Chess Mazes

2

Bruce Alberston

Chess Mazes

2

Bruce Alberston

Chess Mazes 2

The Chess Puzzle
for Everyone

by

Bruce Alberston

Chess Mazes 2

Table of Contents

Acknowledgments

Special thanks to Fred Wilson who suggested the title and who has also composed some wicked mazes in his time. Also, thanks to Hannon Russell and his crew for recognizing an original idea and putting it all together.

Signs and Symbols

K stands for King

Q stands for Queen

R stands for Rook

B stands for Bishop

N stands for Knight

P stands for Pawn, although in practice it is rarely used.

- the dash means moves to

x means captures

/ the slash indicates pawn promotion

0-0 means castles kingside

0-0-0 means castles queenside

+ stands for check

or mate stands for checkmate

1-0 means White wins

0-1 means Black wins

½-½ means tie game, a draw

! indicates a strong move

!! indicates an excellent, brilliant move

!? indicates an interesting, but unclear move

? is a bad or questionable move

?? is a serious blunder

Introduction

Chess Mazes is chess. The pieces move and capture just the same as in the normal game. The big difference is that the alternation of moves rule has been suspended. That means only White gets to move and the only piece he can move is his maze piece. Poor Black never moves; he has to sit back and watch, a helpless spectator.

As a chess teacher I've tried various techniques to get my beginner students familiar with how the pieces move and capture. An exercise where there is only one moving piece on the board seemed to fill the bill. Initially my main concern was moving the piece in the correct manner while staying off squares where the moving piece could be taken by the enemy.

Later, as the youngsters developed their skills, I found I could extract some bonuses from the visualization and planning techniques already built into the mazes concept. The ideal planning situation is where one side gets to make a plan and carry it through without interference from the opponent. If we don't let the other side move it becomes possible to do this.

The presentation of *Chess Mazes*, of necessity, has to be in the form of an exercise or puzzle. There's no point in randomly moving pieces around the board. There has to be a goal. And the goal of the maze is to check the enemy king. That at least conforms to normal chess; you want to get the king. So *Chess Mazes* also operates as a chess problem.

To do *Chess Mazes* it is assumed you know how the pieces move and the difference between check and checkmate. As for chess notation, you can figure out how it works from the early examples given in the book. So, without further

ado let's get to the rules for *Chess Mazes*. There are five in all. We'll take *Bishop Mazes* as the example.

Rules for Bishop, Rook, and Knight Mazes

Rule Number One

You are White and your maze piece is the bishop. You can move the bishop around the board at will, or almost at will. The major restriction is Rule Number Four. Only the white bishop is allowed to move.

Rule Number Two

Black gets a king and some pieces, the number of which will vary from position to position. However, none of the black pieces, king included, is allowed to move. This makes Black a passive partner, observing the bishop as it moves around the board. The one exception, where we allow Black to move, is Rule Number Four.

Rule Number Three

The maze is solved when the bishop puts the black king in check. Just put the king in danger and you've got it. Sounds easy, doesn't it?

Rule Number Four

White may not put his bishop (maze piece) on a square where it can be captured by an enemy unit. It's called putting a piece *en prise.* If he does that, places his bishop on a capturable square, we suddenly let Black move, and he can take your bishop. White's maze piece is gone from the board and he loses. You have to start over.

Rule Number Five

Go for the shortest solution. If a maze can be solved in x number of moves and you solved it in say x plus one, well, you sort of solved it but not in the most efficient way. You won't find your solution given in the back of the book.

Bishop Mazes in Action

Now that we've covered the rules for mazes, lets see how it works in practice. We start with an example of a simple *Bishop Maze:*
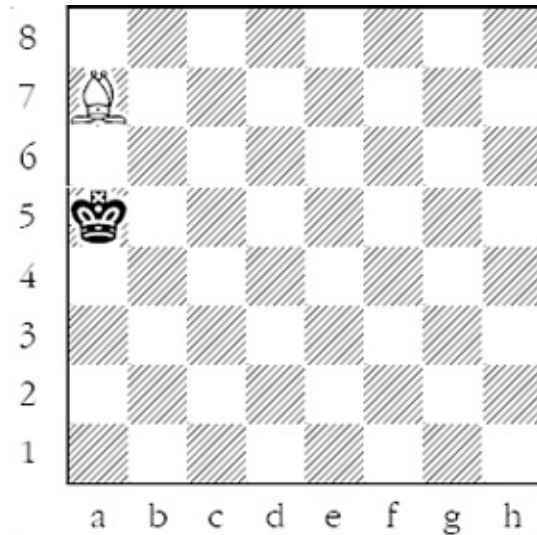
The white bishop to check the king in the shortest number of moves. It can be done in one move.

1.Ba7-b6+ But this doesn't count since it is violates Rule Four. Black simply takes the bishop, **1...Ka5xb6**. Losing your bishop doesn't solve the maze.

It turns out that check can be given in two moves and in four different ways.

(a) 1.Ba7-b8 and 2.Bb8-c7+
(b) 1.Ba7-d4 and 2.Bd4-c3+
(c) 1.Ba7-e3 and 2.Be3-d2+
(d) 1.Ba7-f2 and 2.Bf2-e1+

Of course the check can also be given in three moves (or more) but we're only concerned with the solution that delivers check in the fastest way, Rule Five. Still, we don't want a maze with four correct solutions; it's too easy. So we'll

toughen it up so there's only one solution.
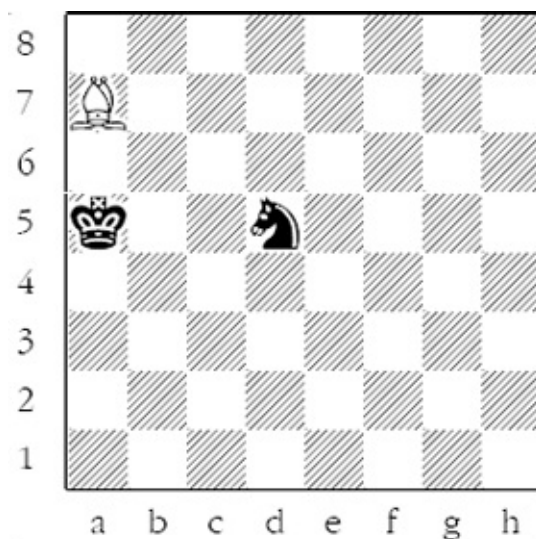
Adding the black knight creates a series of mined squares, which limit the bishop's movement. Thus c7 is ruled out, since the knight can capture; so too are c3 and e3. That leaves only one correct solution **1.Ba7-f2 and 2.Bf2-e1+**.

If you took three moves to solve the maze, 1.Bf2 2.Bh4 3.Bd8+ you're on your own. In the back of the book we give only the solutions in the fewest number of moves. So get into the habit of solving in the shortest possible way.

If enemy pieces stand in your way you can capture them, provided you don't lose your bishop in the process. Our next example, showing a capture, is somewhat longer than those we've seen.
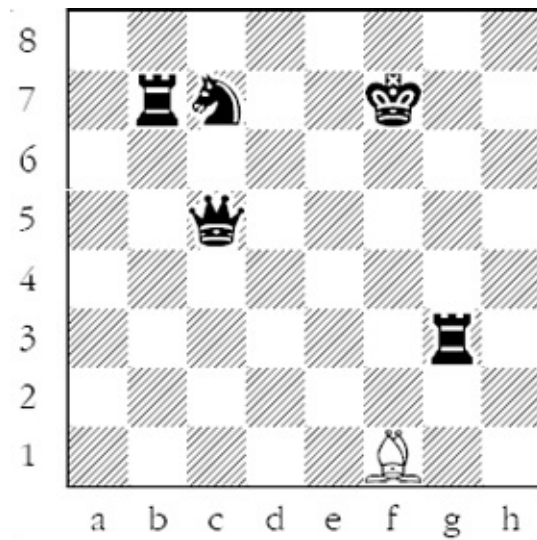
A quick examination of the position shows that the only available check is at a2. How does the bishop get there? Via b1 after removing the rook at b7. Here's how it goes: **1.Be2 2.Bd1 3.Ba4 4.Bd7 5.Bc8 6.Bxb7 7.Be4 8.Bb1 9.Ba2+**
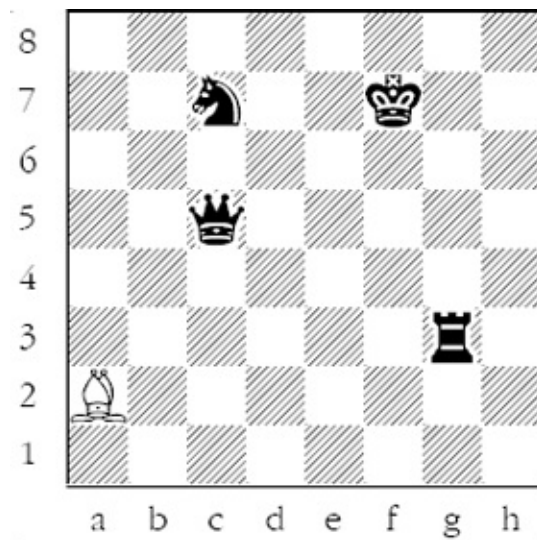
I hope you figured it out.

Solving Bishop Mazes

There are two ways of solving bishop mazes, working forward and working backward. In the forward approach the bishop lurches ahead one move at a time till something clicks. It works best when the bishop has only one new, safe

square each move along the way. Then, just by stumbling forward, you finally land the check that solves the maze. For some the backward approach seems to work best. Here the emphasis is on the planning aspect of the maze. The final checking square is established and the route backward to the starting square is worked out.

The example just given (the bishop checking at a2) lends itself more readily to the forward approach, each move of the bishop opening up a new, safe square. But there is really no preferred method and often you'll find yourself using a combination of the two.

To build your visualization skills we recommend that you solve the mazes directly from the diagrams, without the aid of extraneous gimmicks, lines or arrows. You can also set the position up on your chess board, but don't move the pieces. Solve from your head.

The Rest of the Mazes

The rules for bishop, rook, and knight mazes are the same. The object is to check the king and you'll find further examples in [Chapter One](). When we get to queen, pawn, and king mazes, some modification of Rule Three is necessary. Instead of check, the play is for checkmate. The whys and wherefores are explained, with examples, in [Chapter Two]().

Teaching Beginners

Anyone who has worked with beginners knows the problem. Beginner can tell you how the pieces move: bishops on diagonals, rooks on ranks and files, knights in an "L" shape, etc. But when you come to play a game this abstract knowledge doesn't translate into seeing where the pieces can move. Knowing and not seeing isn't really knowing.

A quickie example with White attempting the Scholar's Mate:

Example #1

1.e4 e5 2.Qh5 Nf6 3.Qxf7+
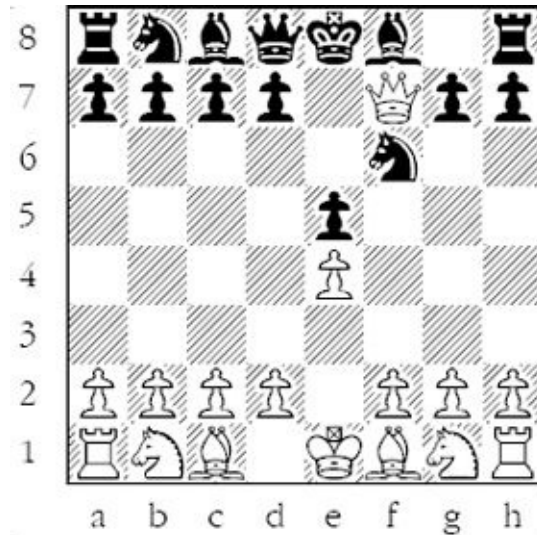
Black replied with his only move, **3...Kxf7** and that ended the Scholar's Mate. Of course, in the true Scholar's Mate, the white bishop is supposed to be on c4, but its purpose, to defend the queen at f7, was never grasped.

Apart from misremembering, you'll note that two captures were overlooked by White, the big one 3...Kxf7 and one ply earlier 3.Qxe5+

Example #2

1.e4 e5 2.Bb5 d6 3.Qh5 a6
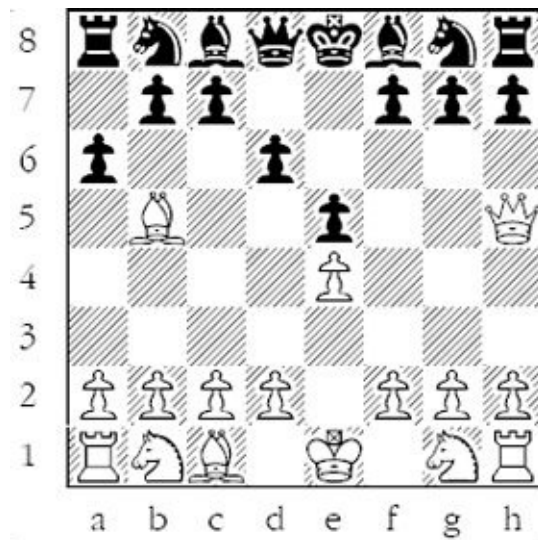
White was all set to play 4.Qxf7 mate till she noticed her bishop was on the wrong square, a distinct improvement over Example #1. She corrected herself with **4.Bc4** and mate came a few moves later.

Clearly there are items more basic than the four move checkmate.

Example #3
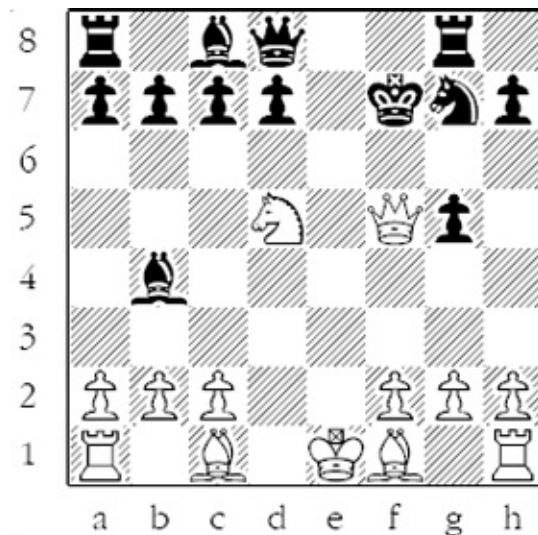
This is a position from a scholastic summer camp event. It's supposed to be Black to move and his king is in check. White's king is also in check but we'll ignore that (just as we ignored Black's king in check in Example #2). We'll also

disregard that the g7-knight can take the queen.

To save his king Black played 1...Kf8. A camp instructor (it wasn't me) came over and explained that the king is still in check and recited the applicable chess rule, "You're not allowed to put your king in check." That done Black retracted his king move and played instead 1...Ke7.

A repeat performance by the instructor and 1...Ke7 was retracted. Both 1...Ke6 and 1...Kg6 were tried and replaced, the king eventually ending up on e8. "These kids don't understand the rules."

Of course you can say that but even more fundamental is that they don't see where the pieces are striking. And if you don't see the captures it's easy to put your men *en prise,* king included.

I get around the problem by ignoring it, letting the kings get taken, if the capture is seen. This seems preferable to taking moves back. As the youngsters improve the *en prise* kings will disappear of their own accord.

Another way to deal with the problem in its earliest stages, is to make a conscious effort to see the enemy captures. That's built directly into *Chess Mazes,* the reason for Rule Four.

Initially, when working mazes with youngsters, I set up the position on the board and worked one on one. If a maze piece was put *en prise* I was there to snap it off. They quickly accepted the notion that before moving, it was a good idea to look around and see where it was safe to go. That's what you want them to do.

The Helpless Spectator

Rules One and Two of *Chess Mazes* establish that only one side moves and the other sits back, looking on as a helpless spectator. This in fact is a common

situation. It happens in real games where one party has a clear superiority and the other can do nothing much to stem the tide. It all comes down to whether the superior side knows how to convert to a win.

The position that follows is taken from the summer camp previously mentioned.
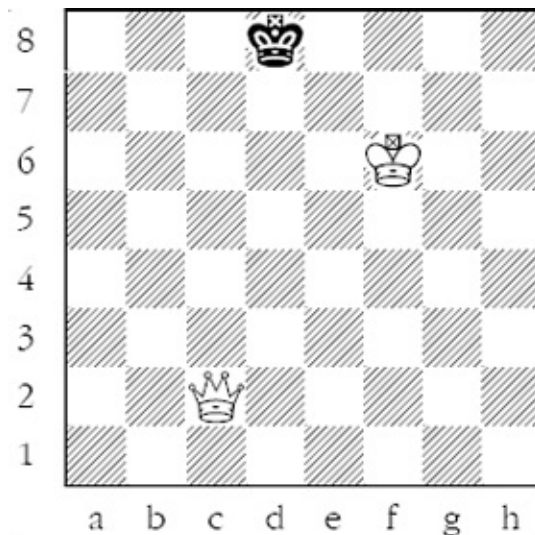
Since the players are beginners, one can imagine several scenarios.

(a) White gives the queen away: 1.Qc7+ or 1.Qc8+

(b) White mates in two: 1.Ke6 Ke8 2.Qc8# This is unlikely.

(c) Stalemate after 1.Qc6. This is more likely.

(d) Systematic play starting with a cut off, 1.Qh7. There can follow 1...Kc8 2.Ke6 Kb8 3.Kd6 Ka8 4.Kc6 Kb8 5.Qb7# If you see this, then you know the kid knows how to mate with the queen.

(e) Endless checks. Extremely likely, especially without prior instruction.

(f) Helpmate, which is what in fact occurred.

1.Qd2+ Kc7 2.Qc1+ Kd6 3.Qd1+ Kc5 4.Qg1+
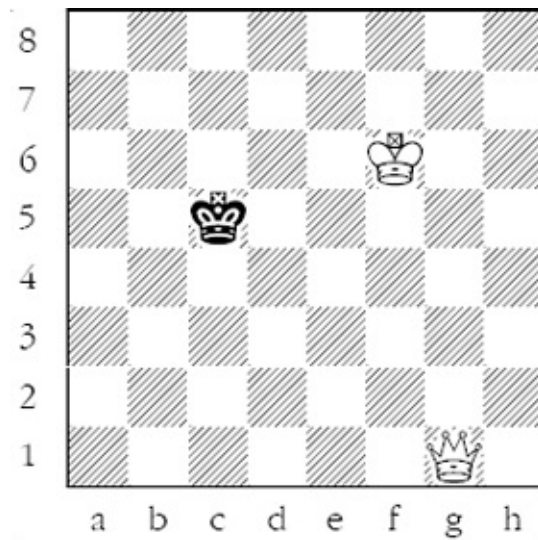
Our first and only diagonal check. Note that in checking, the beginner's queen keeps her distance, lest she get too close to the king and get captured. **4...Kc4 5.Qc1+ Kd4 6.Qd1+ Ke4 7.Qe1+ Kf4 8.Qf2+ Kg4 9.Qg2+ Kh5 10.Qh3#**
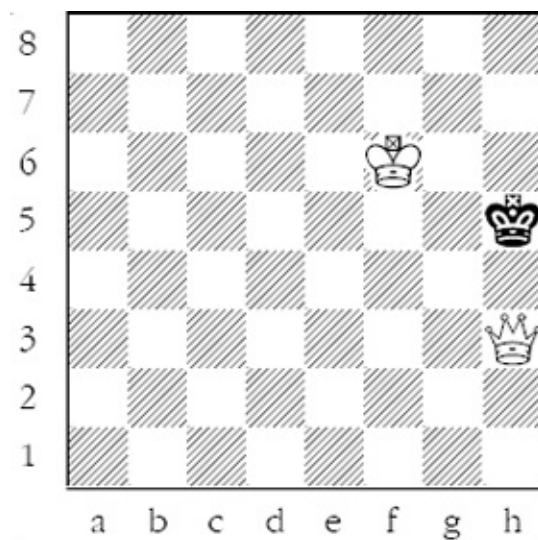
From this example it is impossible to tell if White really knows how to checkmate with king and queen versus king. I suspect not.

Our next position, with White to play, is taken from the East-Penn Jersey Chess League, 1957-58 season. Here Black is not exactly helpless, he has a rook, but nevertheless his game is quite lost. The queen will beat the rook in all but

exceptional positions. So the question becomes "Does White know how to convert his material superiority." In short, "Does he know how to win?"
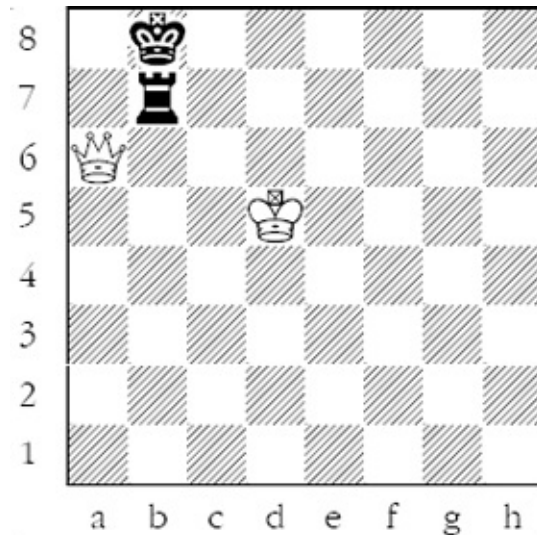
The winning set up for White is to place the queen on a5 and the king on c6. Then he wins in all variations. For now he's two moves away and to avoid any stalemate problems he should start with 1.Qa5. Instead, not quite realizing the problem, he comes forward with the king.

1.Kc6 Rc7+
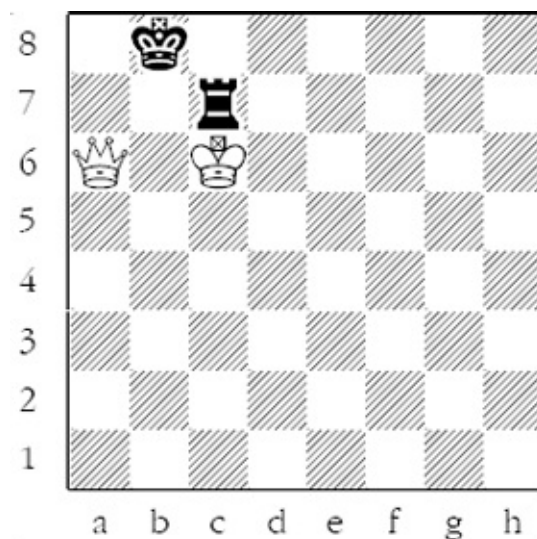
Only now did White notice that 2.Kb6 runs into 2...Rc6+ gaining the queen or

else producing stalemate after 3.Kxc6. **2.Kd6 Rd7+ 3.Ke6** Again avoiding 3.Kxd7 stalemate. But in the process his king has gotten pushed farther away. **3...Rb7** Returning to his old stand. By now White has figured out his queen is too close and backed off. **4.Qa5 Rc7 5.Kd6 Rb7** Black's play is perhaps a bit cooperative allowing White to reached the desired position after **6.Kc6**
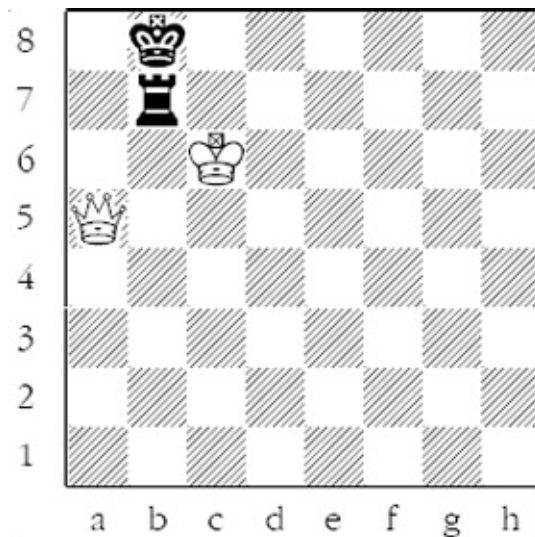
Black has lots of moves but none that are any good. 6...Kc8 7.Qa6 puts him in pin, while 6...Ra7 7.Qd8 is mate. If he moves the rook elsewhere he loses it to a queen fork, as almost happens in the game. **6...Rh7 7.Qe5+ Ka8 8.Qa1+**
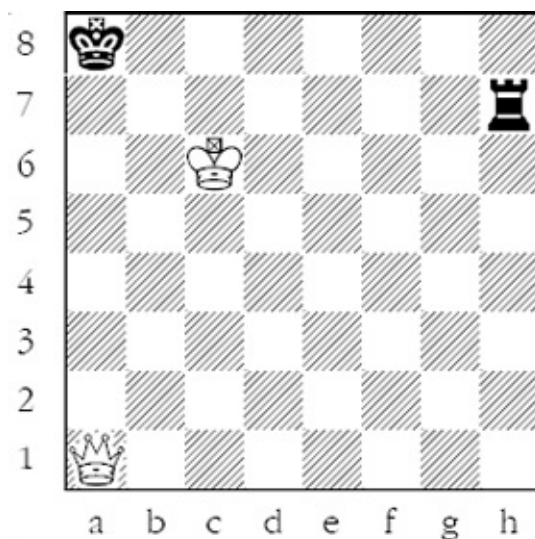
Here Black saw that 8...Kb8 9.Qb1+ catches the rook. He avoided that and fell into mate. **8...Ra7 9.Qh8#**

So initially, White did not know how to win, but along the way he figured it out. That's good.

Puttering

We come now to Rule Number Five: only the shortest solution counts. The emphasis here is on efficient play, making every tempo count. Puttering around with the pieces does not count even when the player is a master. We'll take a well-known example:

Paulsen vs. Morphy
New York 1857
After 15...Bd7

The black queen is a thorn in White's position, paralyzing the queenside, inhibiting development of the c1-bishop. So the top priority is to get the queen off of d3, exchanging it or pushing it away. All this can and must be done before Black activates his queen rook, ...Rae8. So the only right move is 16.Qa6 and if 16...Qf5 17.d4 when White is back in the game.
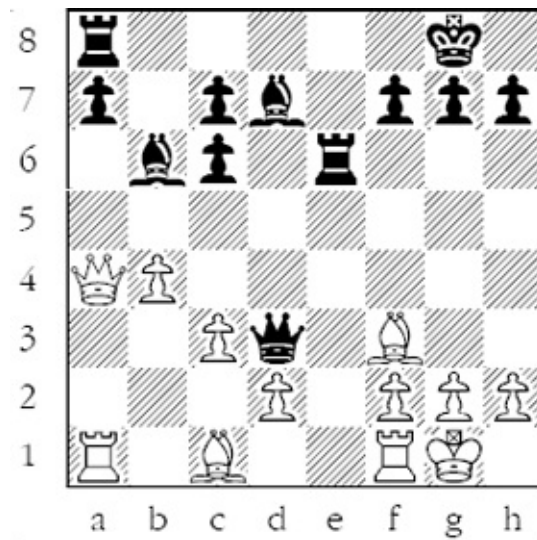
Instead there came the puttering move... **16.Ra2?** Figuring on 17.Qc2, as though he had all the time in the world. **16...Rae8** It's hard to imagine what other move Paulsen was expecting. In any case this knocks out 17.Qc2 because of 17...Qxf1+ 18.Kxf1 Re1#. **17.Qa6** Now 17...Qxf1+ is answered by 18.Qxf1. So all the same White had to play Qa6, but the loss of a tempo allows Black an additional option.
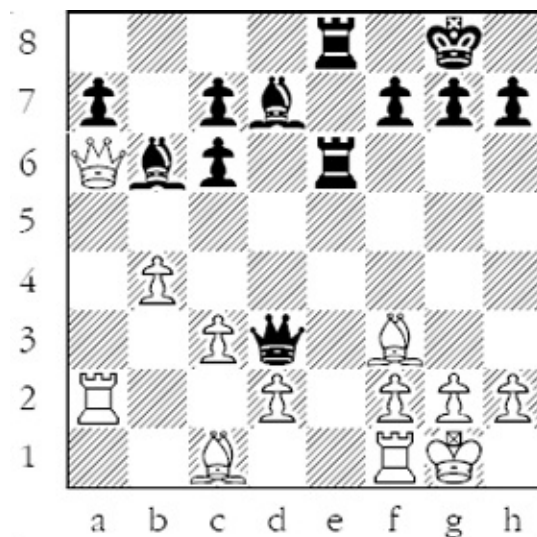
17...Qxf3!! 18.gxf3 Rg6+ 19.Kh1 Bh3 Threatens 20....Bg2+ 21.Kg1 Bxf3#, so White clears f1 for his king. **20.Rd1 Bg2+ 21.Kg1 Bxf3+ 22.Kf1**
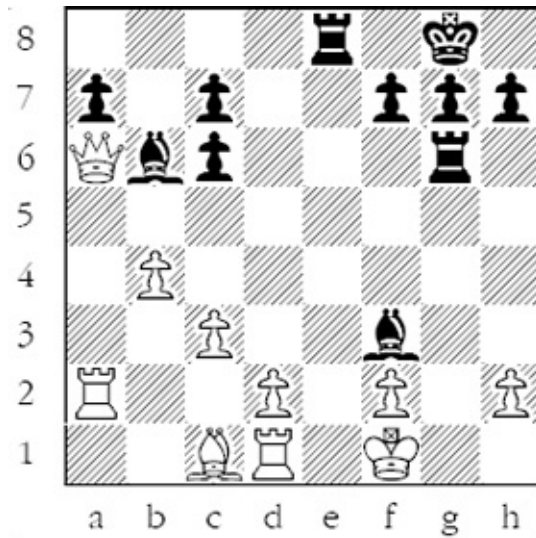
22...Bg2+ By now several roads lead to victory. In practical play it's often best not to get too fancy. The way Morphy handles the position, he recovers his queen and emerges with both material and positional superiority. **23.Kg1 Bh3+ 24.Kh1 Bxf2 25.Qf1 Bxf1 26.Rxf1 Re2 27.Ra1 Rh6 28.d4** At last the d-pawn can advance. **28...Be3 0-1**
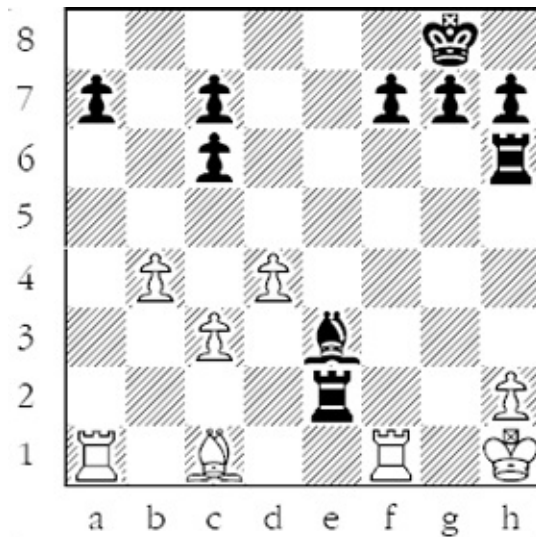
Paulsen resigns in view of 29.Bxe3 R6xh2+ 30.Kg1 Rg2#

Precision in the selection of squares and accuracy in the timing of moves is what Rule Five is meant to get across. You may not turn into a Morphy (after all

17...Qxf3 is not that easy to spot) but a heightened sense of timing will enable you to win more games and salvage some dubious ones.

Conclusion

As the reader already knows, *Chess Mazes* was originally designed as an exercise for beginners. It still works as an exercise but it has also graduated to the level of chess puzzle. Plus it is possible to find other uses for *Mazes*. I've noticed that before a tournament round some players work a handful of *Mazes* as warm-ups, to get the mental juices flowing, so that when they sit down to play the game they are already in gear.

And you don't have to have any self-improvement motive at all. You can do *Chess Mazes* for the fun of it. I had fun composing *Mazes* and then had fun solving them. Fun is good.

<div align="right">

Bruce Alberston

Astoria, New York

May 2008

</div>

Chapter One

Bishop, Rook, and Knight Mazes

These three white pieces (bishop, rook and knight) form their own group, and the play is to give check to the king. Let's quickly recap the rules.

Rule One: Only the white maze piece makes moves.

Rule Two: Black never gets to move, unless White violates Rule Four.

Rule Three: Put the king in check and the maze is solved.

Rule Four: If White plays his maze piece to a square where it can be captured, we let Black take it. Don't do that. Don't put your piece *en prise*.

Rule Five: The shortest solution is the best solution.

Chess Mazes in Action

Here we give examples of each type of maze. Consider them warm-ups for the main body of mazes that follow.

We start with the already familiar *Bishop Maze*.
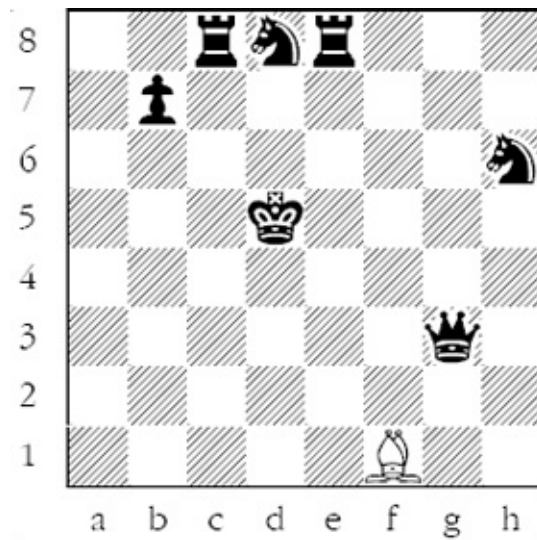
The checking square is at a2 and to get there the bishop has to have access to c2. This means the c8-rook has to go. It can be done in eight moves as follows:

1.Bb5 2.Bd7 3.Bxc8 4.Bd7 5.Ba4 6.Bc2 7.Bb1 8.Ba2+
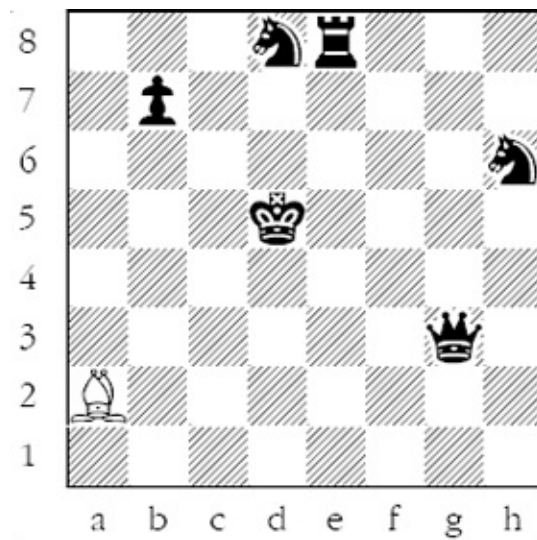
It's best not to get distracted by the e8-rook as taking it extends the solution one more move.

Another Bishop Maze
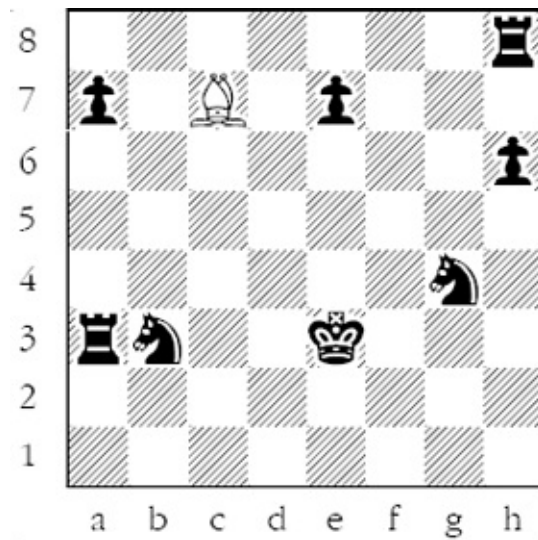
A quick glance at the position shows that both rooks are vulnerable to capture. The question is, "Which rook should be taken first?" We initially try going after the rook at a3:

1.Bg3 2.Be1 3.Bb4 4.Bxa3 5.Bb2 6.Bxh8 Here we notice 7.Bg7 8.Bf8 9.Bxe7 10.Bd6 11.Bb8 12.Bxa7+ But we also take into account that **7.Bc3 8.Be1 9.Bg3 10.Bb8 11.Bxa7+** is one move faster. Faster is better.

But is this the shortest? No. That honor goes to **1.Bg3 2.Be1 3.Bc3 4.Bxh8 5.Bb2 6.Bxa3 7.Bxe7 8.Bd6 9.Bb8 10.Bxa7+**
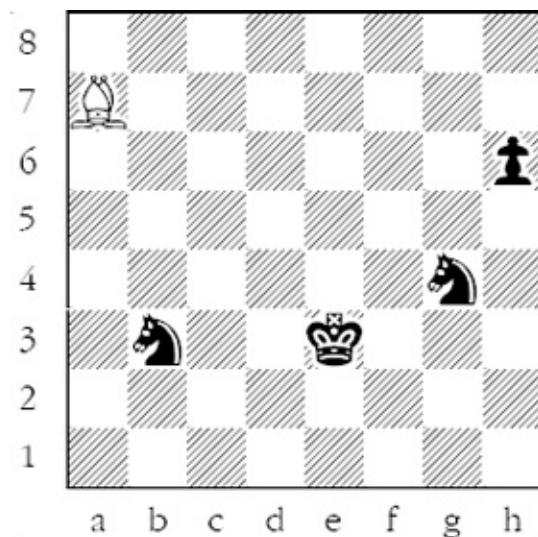
Next we try our hand at a *Rook Maze:*
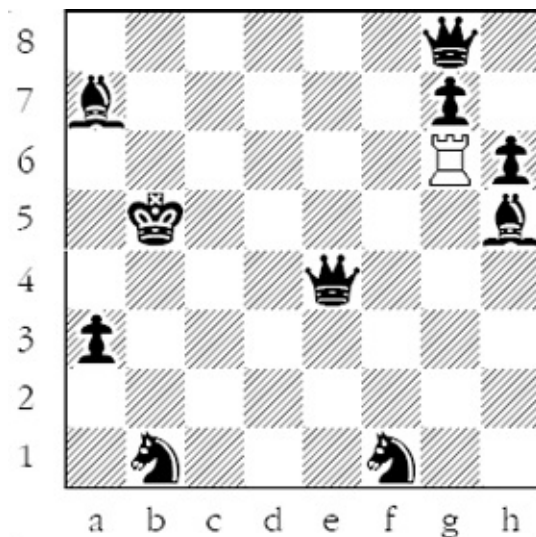
One way to approach the position is to see what's loose.

Here there are three undefended minor pieces and they all get taken.

1.Rd6 2.Rd7 3.Rxa7 4.Rc7 5.Rc1 6.Rxf1 7.Rf2 8.Rh2 9.Rxh5+
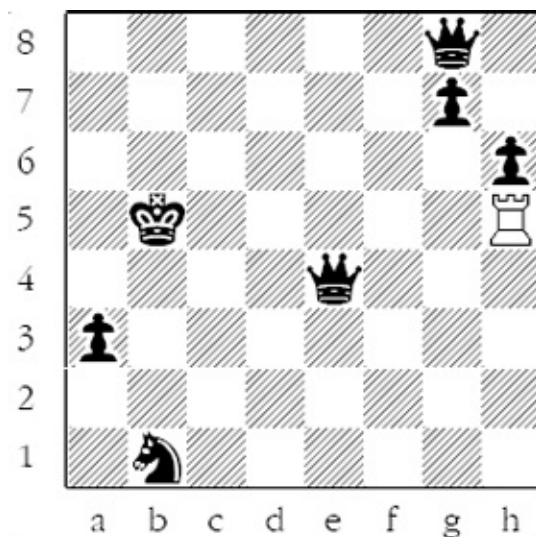
In our next sample *Rook Maze,* examination reveals that the checking square must be e7. How does the rook get there? Over the dead bodies of the undefended knight and bishop.

Another Rook Maze
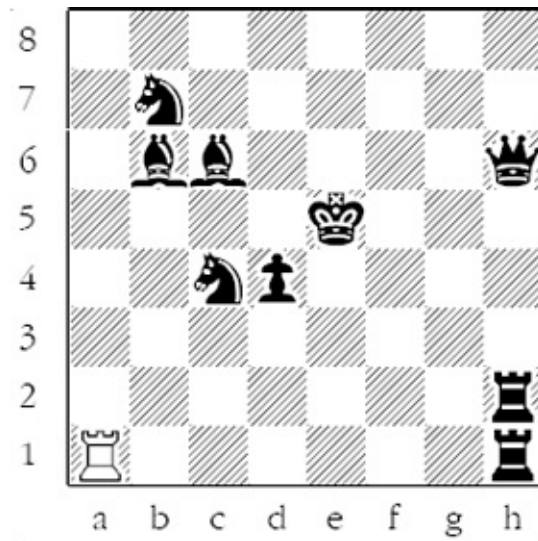
1.Ra8 2.Rg8 3.Rg3 4.Rb3 5.Rb4 6.Rxc4 7.Rb4 8.Rxb6 9.Ra6 10.Ra8 11.Rc8 12.Rc7 13.Re7+
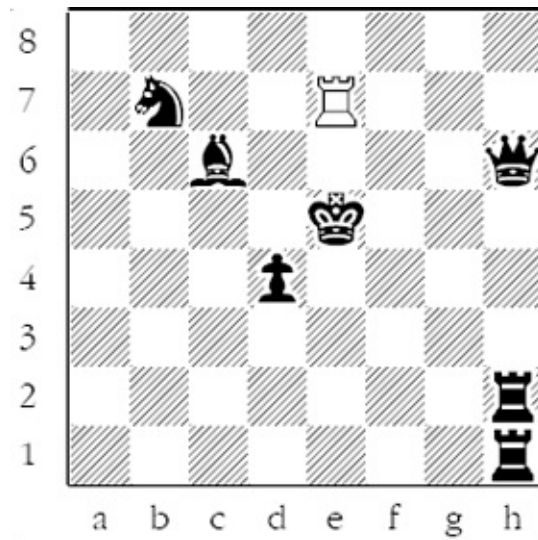
Now for the last maze piece.

A Knight Maze

Here the knight makes a tour of the board, touching all the edges. **1.Nh6 2.Ng4 3.Nf2 4.Nd1 5.Nb2 6.Na4 7.Nb6 8.Nc8 9.Nd6 10.Nb5+**

Another Knight Maze
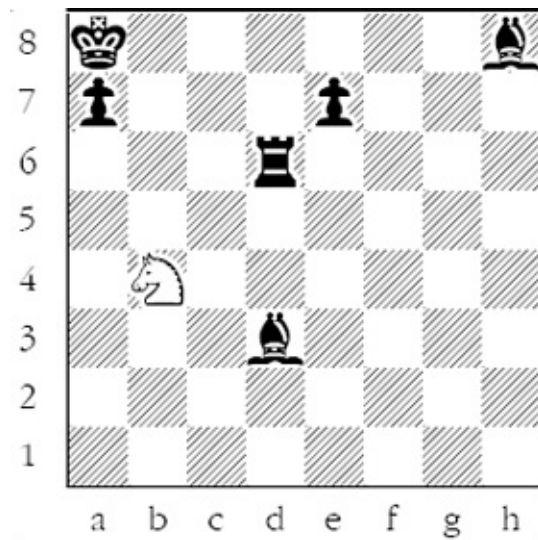
The sole checking square is c7, accessible only through e8 and g7. So the first step is to remove the dark squared bishop. **1.Na2 2.Nc1 3.Nb3 4.Nd2 5.Nf3 6.Ng5 7.Nf7 8.Nxh8.** Next the knight retraces its steps in order to reach g7. **9.Nf7 10.Ng5 11.Nh3 12.Nf4 13.Nh5 14.Ng7 15.Ne8 16.Nc7+** Mission accomplished.
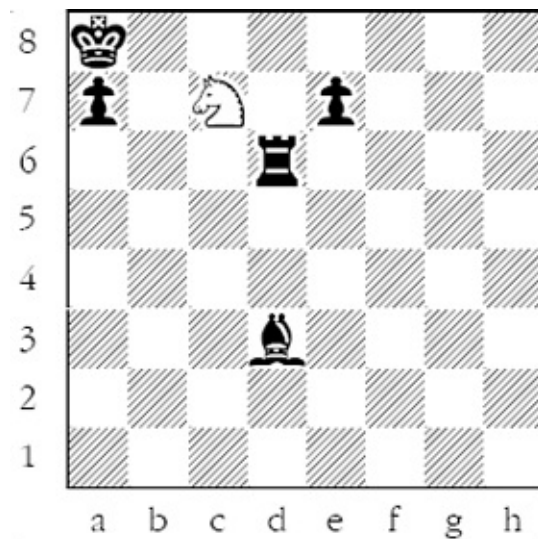
Enough examples. By now you get the idea how the *Mazes* of Chapter One work. Move your maze piece around the board, avoid capture, and check the king, in the fastest way of course. Let's move on to real chess and...

Multiple Moves

In *Chess Mazes* we allow only one piece to move. Do we see examples of this in over the board chess? Occasionally we do, mostly in endgames where the pieces have thinned out, but also in other phases of the game as well. There are indeed instances where one piece takes over the action and dominates the proceedings for an extended series of moves.

Our first example, with White to play, features rook moves by Black from the game Morozevich vs. Yakovenko, Pamplona 2006. It's been a long, tiring game. Here Morozevich could have won by backing the queen out, say 111.Qe5!.
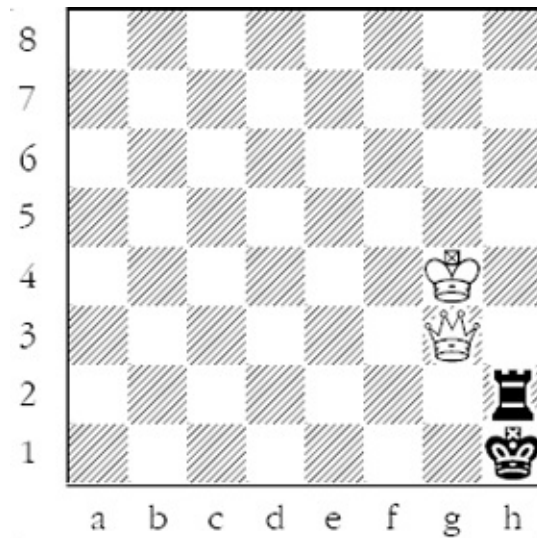
Instead he moved his king up, looking to close on the enemy position. **111.Kf3?** Too close as it turned out. Black, operating with the threat of stalemate, is able to offer up his rook, threatening an endless series of checks along the second rank. **111...Rf2+!**
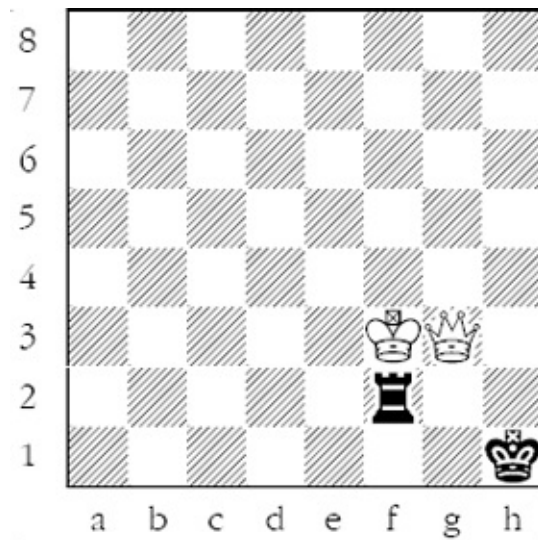
112.Ke3 Re2+ 113.Kd3 Rd2+ There's no escape from the rook checks. If he crosses to the g-file, then ...Rg2 pins the queen. So, Morozevich brought the game to a close. **114.Kxd2 ½-½**

Our next example again features Morozevich. This time with the rooks he was more successful.

The opening is from a Winawer French and since we're still in the opening phase of the game, the following play by White is most unusual. Of his next ten moves, nine are with the rooks.

Morozevich vs. Lputian
Sochi 2007
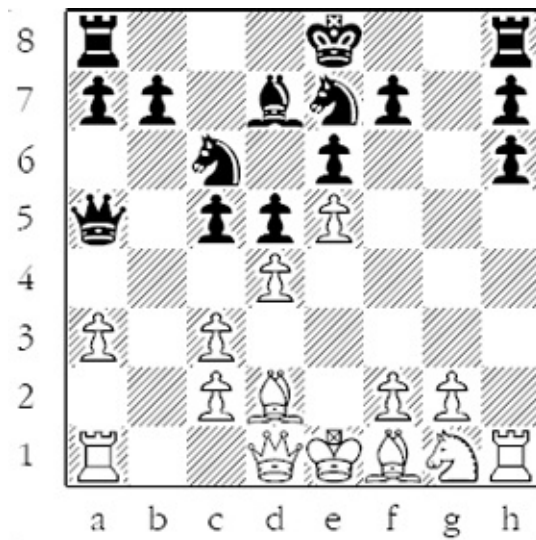
11.Rb1 0-0-0 12.Rb5 Qa4 13.Qb1 The sole non-rook move in the bunch.
13...Na5 14.Rxc5+ Kb8
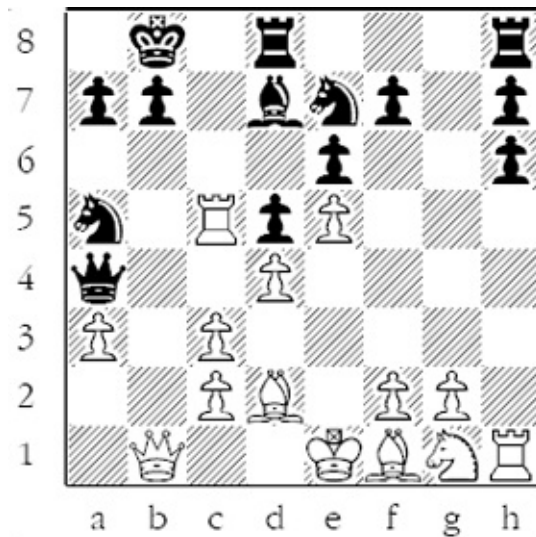
15.Rh3 This could be overdoing the rook dance. Instead, Bxh6 is recommended, here or on the next move, before Black plays ...Nf5. As it goes, Black doesn't get around to ...Nf5, so it all works out well for White. **15...b6 16.Rf3 Ka8 17.Rb5 Nc4** Not 17...Bxb5 18.Bxb5 Qxa3 Bc1 winning. **18.Rb4 Nxa3 19.Rxa4 Nxb1 20.Ra1** We can stop right here. The rook has returned to home base and the sequence comes to an end.
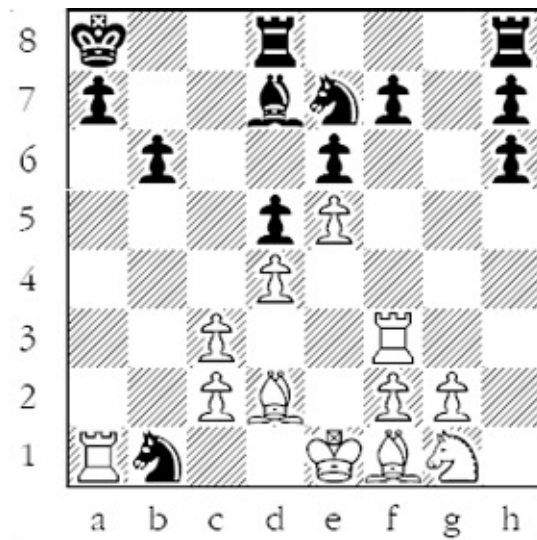
After the further 20...Nxd2 21.Kxd2, White, despite the minus pawn, holds some initiative. As the game went, Black's passed a-pawn never played a role in the proceedings, and Morozevich went on to win at move forty.

We turn our attention now to extended knight play in the ending.

Grischuk vs. J. Polgar
Biel 2007
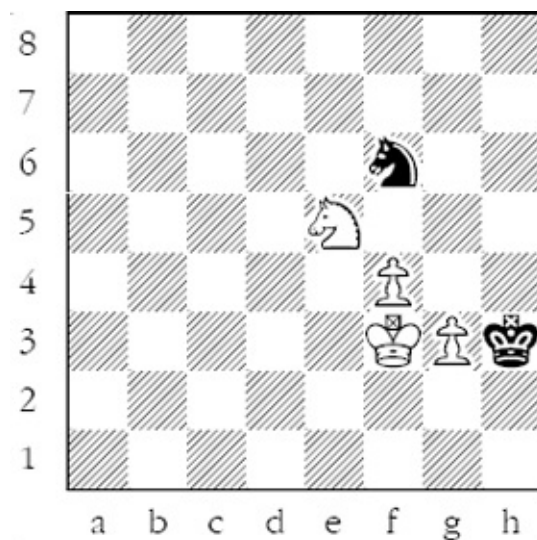
Two pawns down, Polgar found an ingenious way to salvage half a point. **61...Ng4! 62.Nd3** 62.Nxg4 is stalemate. **62...Nh2+ 63.Ke4 Ng4** If 63...Kxg3

64.Ne5 and Black's knight has trouble getting back into the game. So for the moment Judit holds off taking at g3. **64.Ne5 Nf6+**
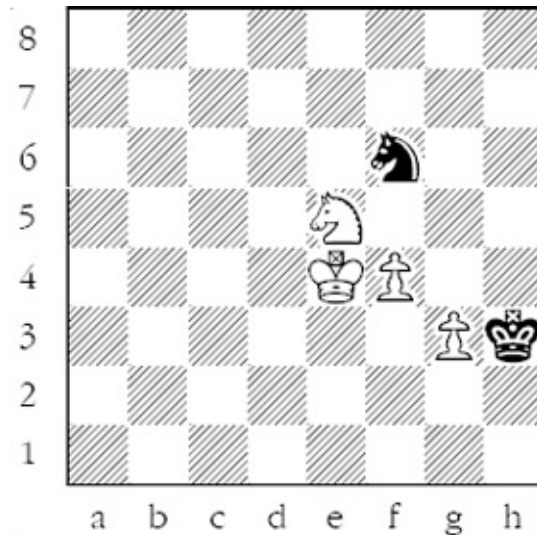
65.Kf3 65.Kf5 Kxg3 66.Kxf6 Kxf4, draw: king and knight cannot beat a lone king. **65...Ng4** One more repetition and Black can claim a draw. Grischuk tries another approach. **66.Nc4 Nh2+ 67.Ke4 Nf1 68.Ne3 Nxg3+ 69.Ke5 Kh2** Avoiding 69...Kh4? 70.Nf5+ forcing off the knights. **70.Kd6 Nh5 71.f5 Ng7 72.f6 ½-½**
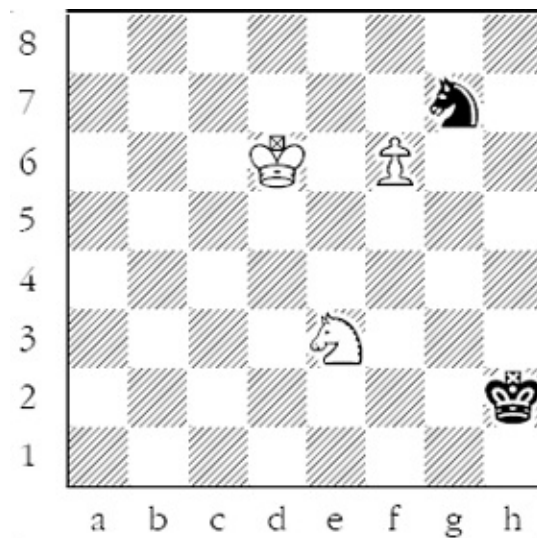
Draw agreed in view of 72...Ne8+ and 73...Nxf6.

Our next example of extended knight play is from the late middlegame, early endgame. This time it is Grischuk's knight that dominates the play.

White is so tied up defending his queenside that he cannot prevent the knight from cleaning up on the kingside.

Rublevsky vs. Grischuk

Elista 2007
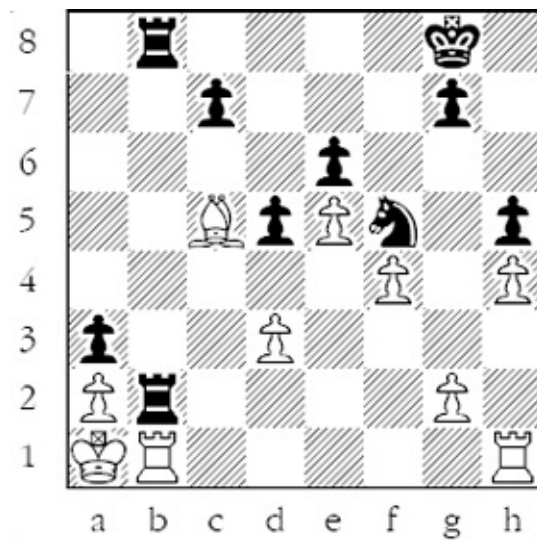
29...Nxh4 30.Rxb2 axb2+ 31.Kb1 Nxg2 32.f5 Nf4 33.fxe6 Nxd3
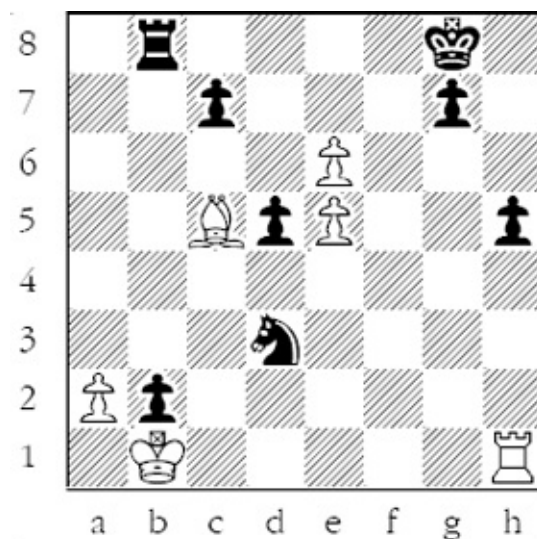
The knight has made four of the last five moves and is not yet finished. **34.Ba3 Nxe5 35.Kc2 Nc4 36.Bc5 Nd2**
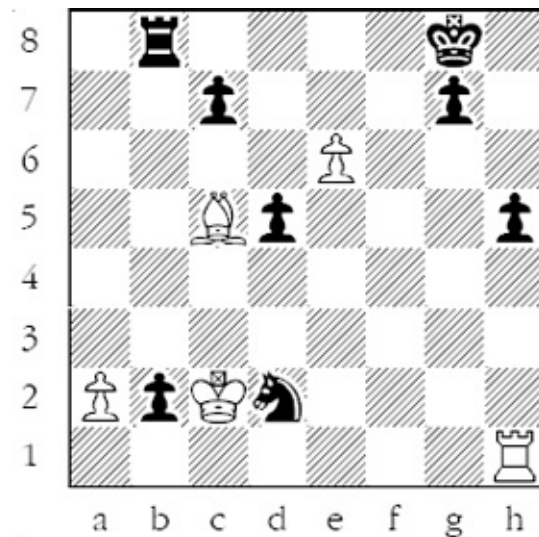
This pretty much wraps things up, the knight supporting promotion at b1. **37.a4 b1/Q+ 38.Rxb1 Nxb1 39.a5 Rb5 0-1**
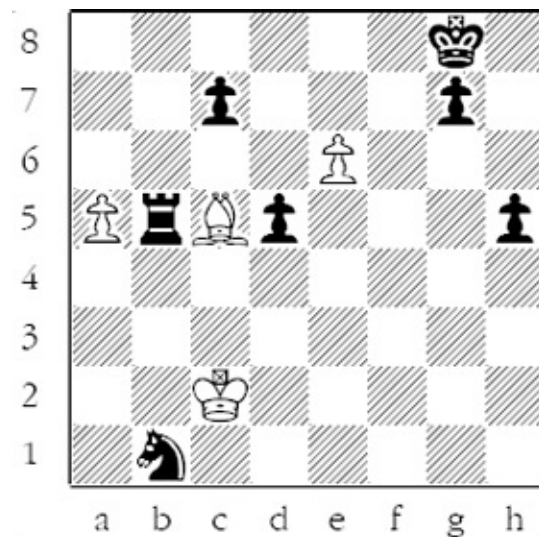
We've saved the bishop for last, mainly because it's the laziest piece on the board. Of course it is possible to find extended bishop play in the literature of the game. These happen to be mainly in endgame studies, and we gave a few by Centurini in the original volume of *Chess Mazes*. But mostly the bishop hangs

back. After making a move or two the bishop tends to go into hibernation. Call it lying in wait till a new, favorable opportunity comes along.

Here's a totally random instance of multiple bishop moves. White is on move.

De la Paz vs. Tiviakov
Meridia 2006
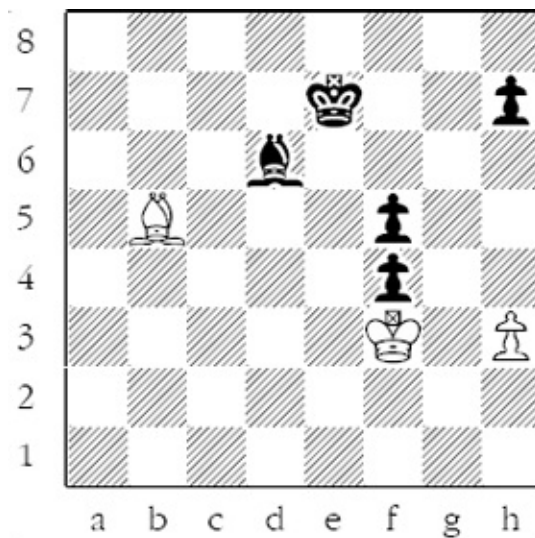
It's hard to see how White wins. If we remove black's men he still draws with his king on h8. The bishop is the wrong color for the h-pawn. Nevertheless, White succeeded with seven consecutive bishop moves. **48.Bd3 Kf6 49.Bc4 Kg5 50.Bf1 Kh4 51.Bg2 Be5 52.Bf1 Bd6 53.Bg2 Be5 54.Bf1 Bd6**
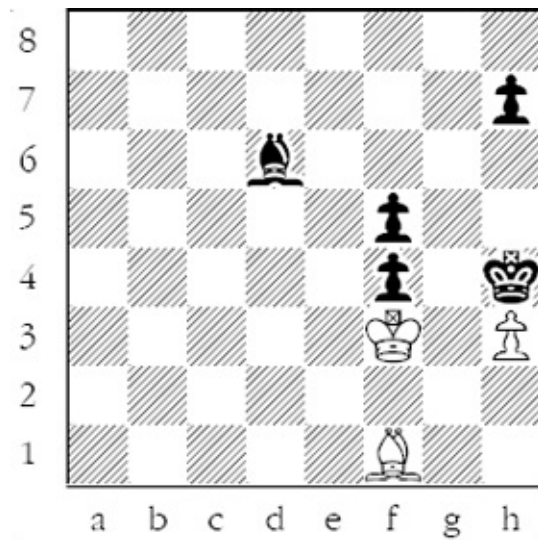
The bishop moves were getting White nowhere so he moved his king. That decided the game. **55.Kf2 1-0** Don't look for the answer on the board. Black forfeited on time. Tiviakov registered his displeasure to the arbiter, but to no avail. Them's the rules.

After this we'll stay away from over the board chess and close out with two mating problems by Adolph Anderssen. Both feature extended bishop play.

White Mates in Six
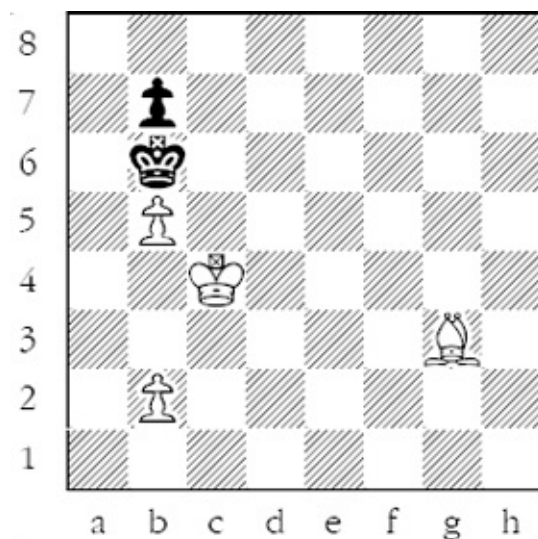
1.Bb8 Ka5 2.Bc7+ Ka4 Or 2...b6 3.Bd8 transposing. **3.Bd8 b6 4.Be7 Ka5** Now

it's down to Mate in Two.
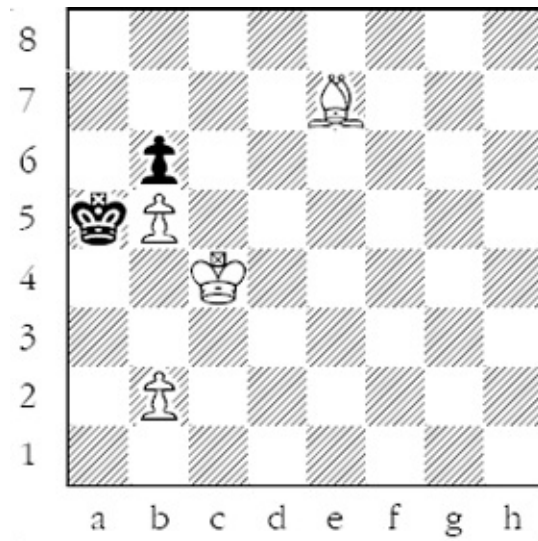
5.Bb4+ Ka4 6.b3#
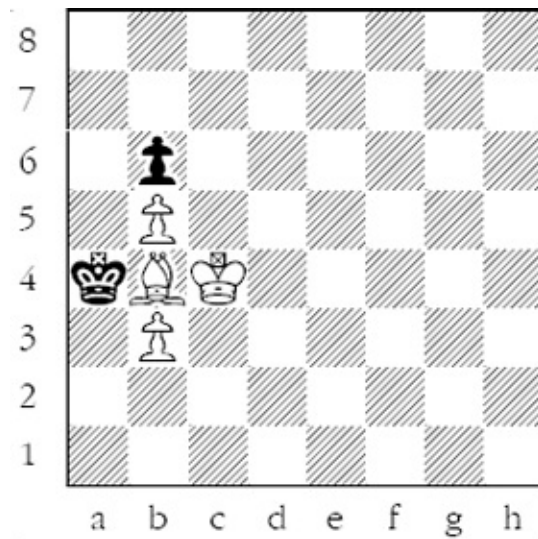
In the second problem also, the bishop out-tempos the king.

White Mates in Five
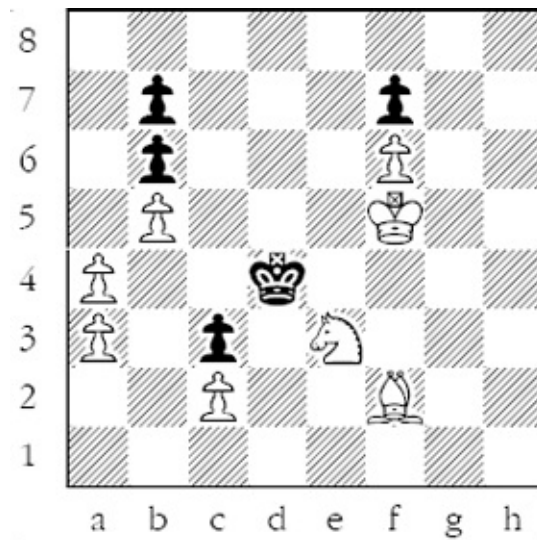
1.Bg1 Kc5 2.Bh2 Kd4 3.Bf4 Kc5 4.Bc7 Kd4 5.Bxb6#
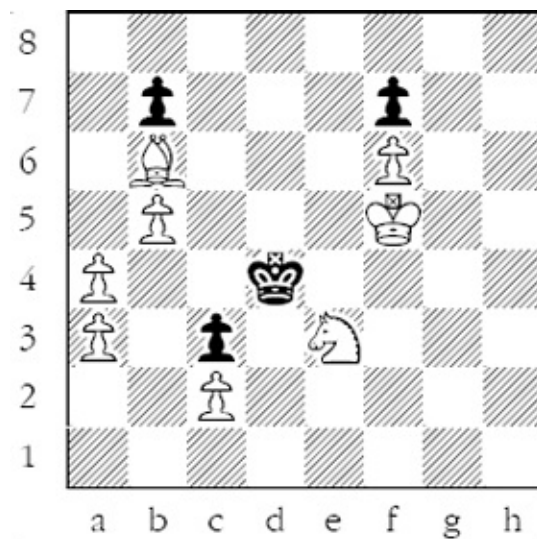
Armed as you now are with all this semi-useless information, consider yourself sufficiently warmed up to tackle the main body of *Mazes* in Chapter One. So go on and tackle them; they don't tackle back.

Bishop Mazes

#1
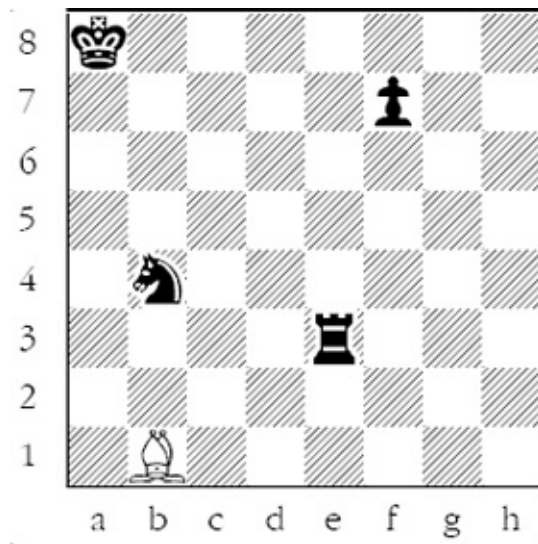
#2
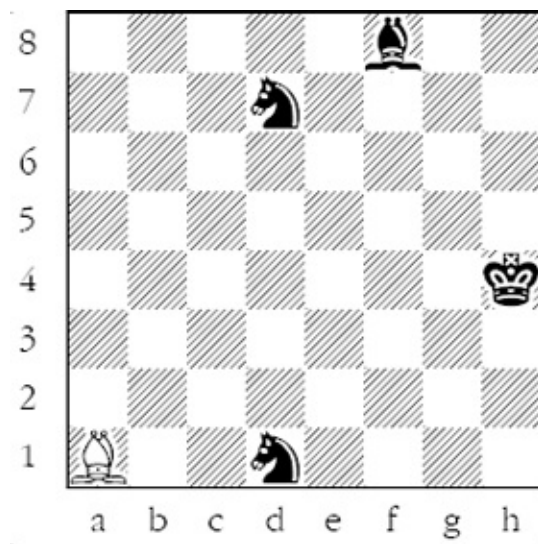
#3
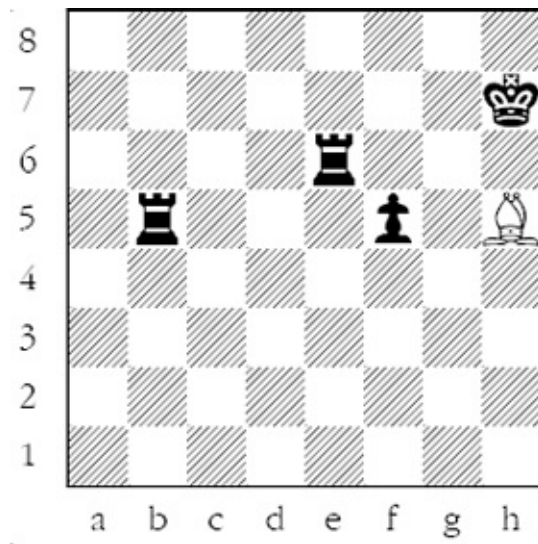
#4
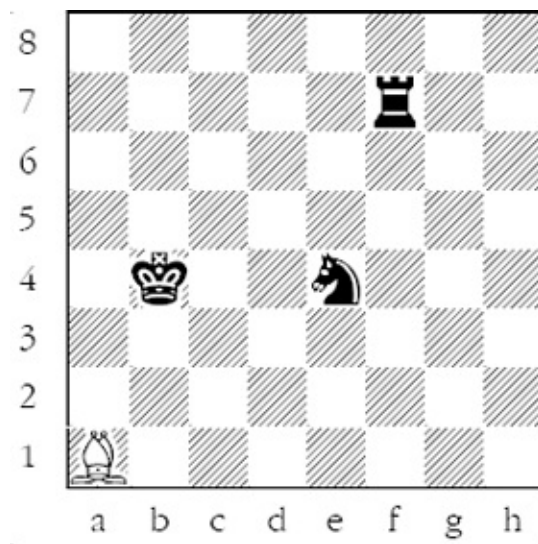
#5
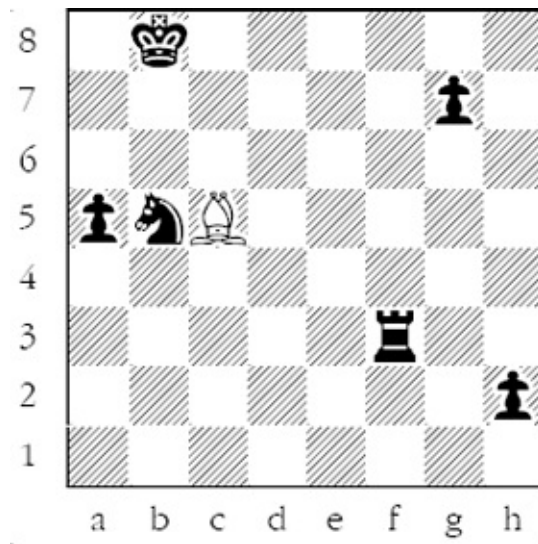
#6
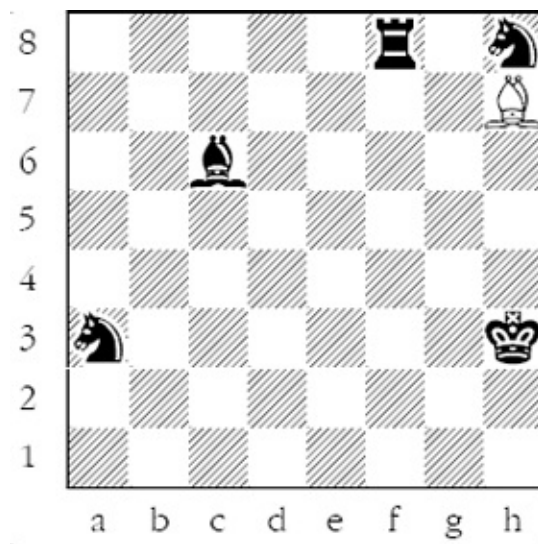
#7
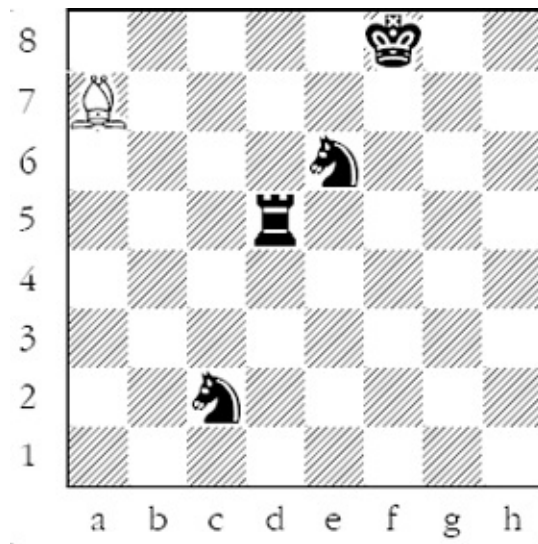
#8
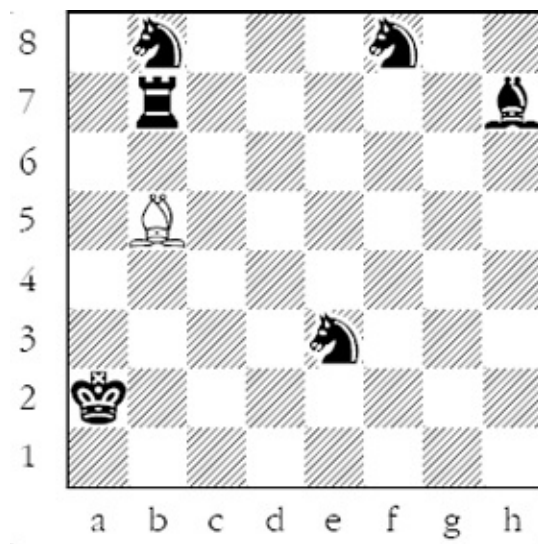
#9
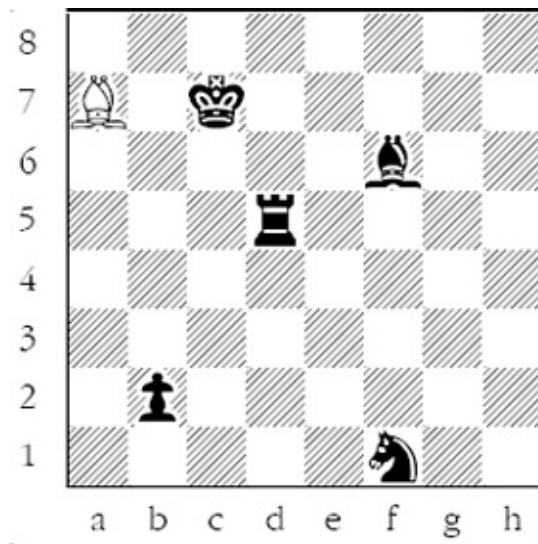
#10
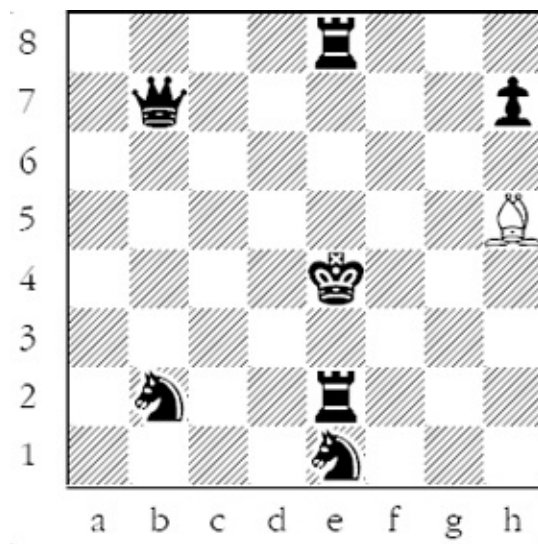
#11
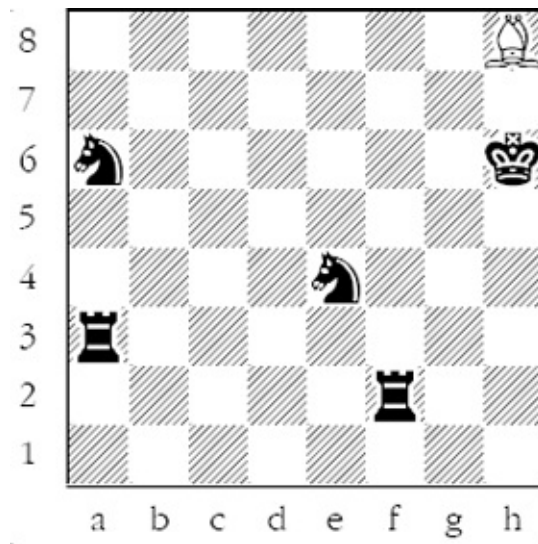
#12
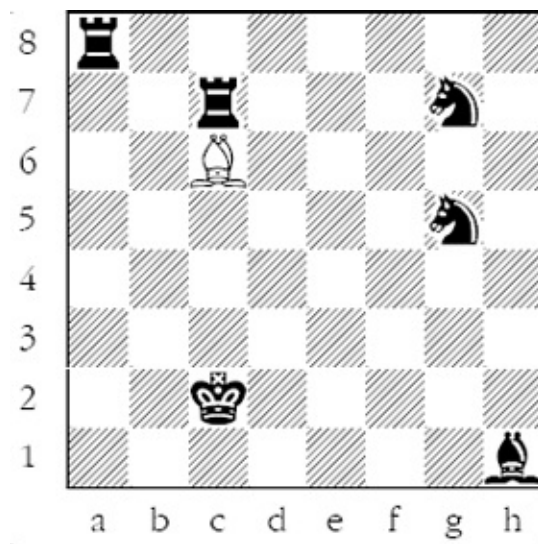
#13
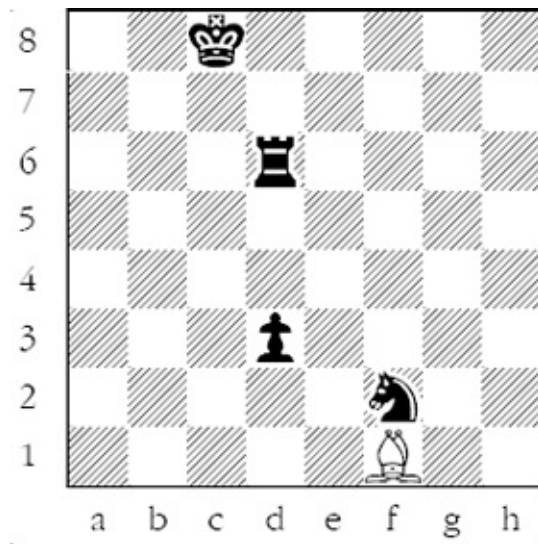
#14
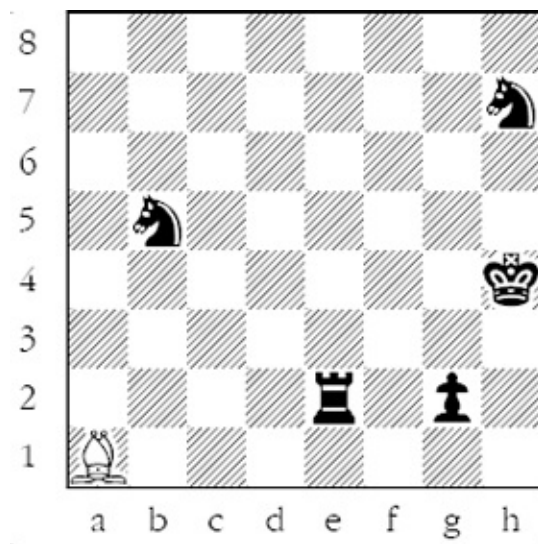
#15
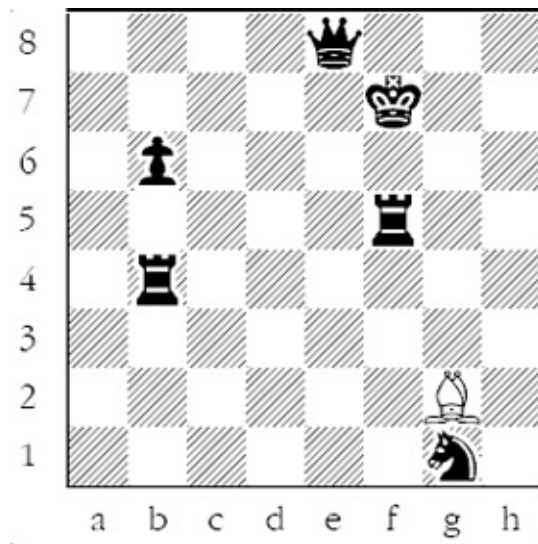
#16
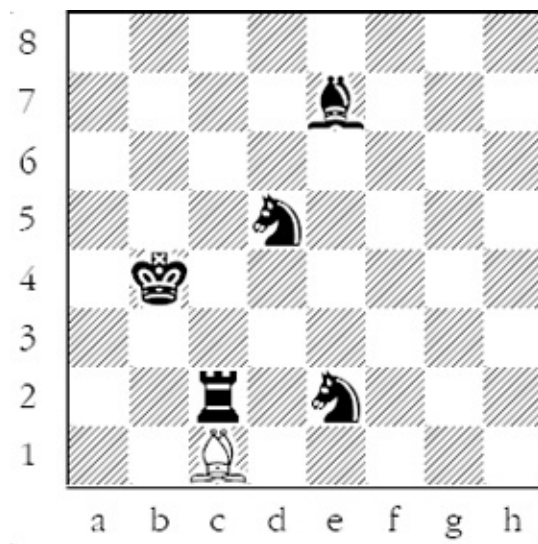
#17
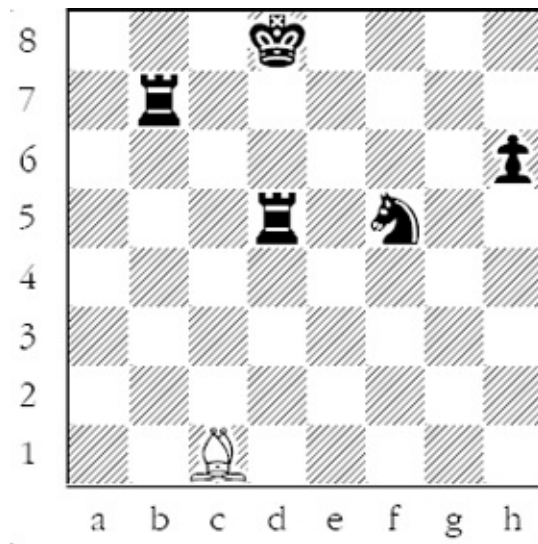
#18
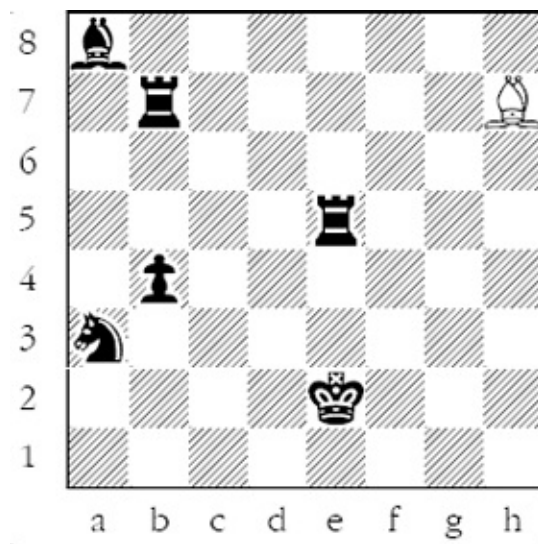
#19
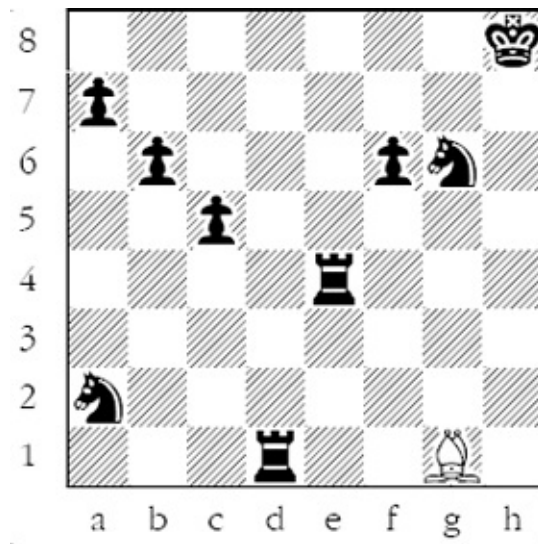
#20
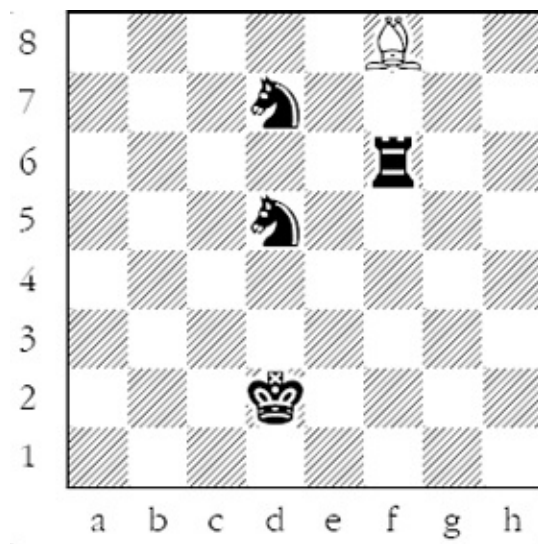
#21
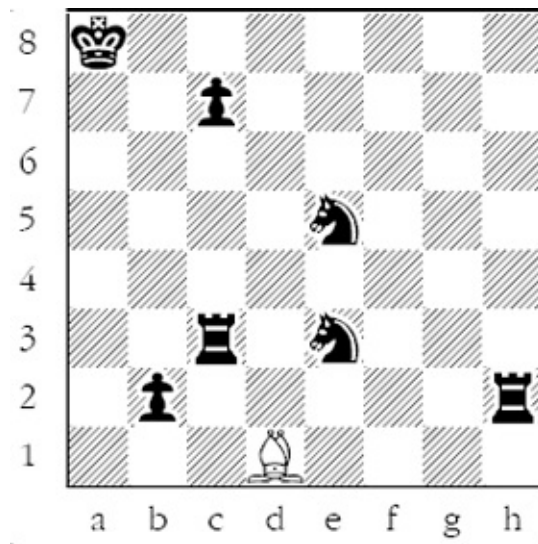
#22
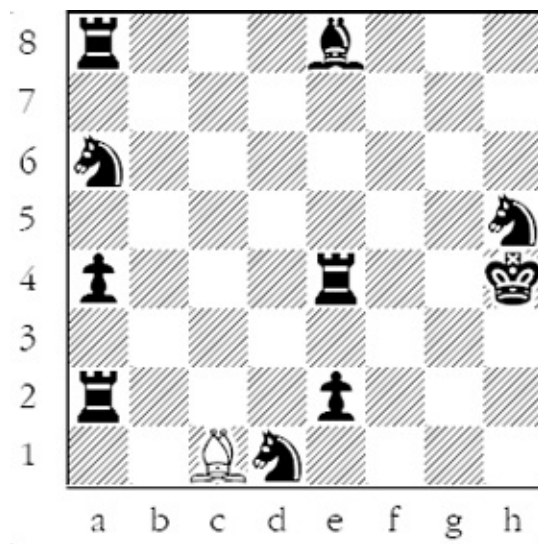
#23
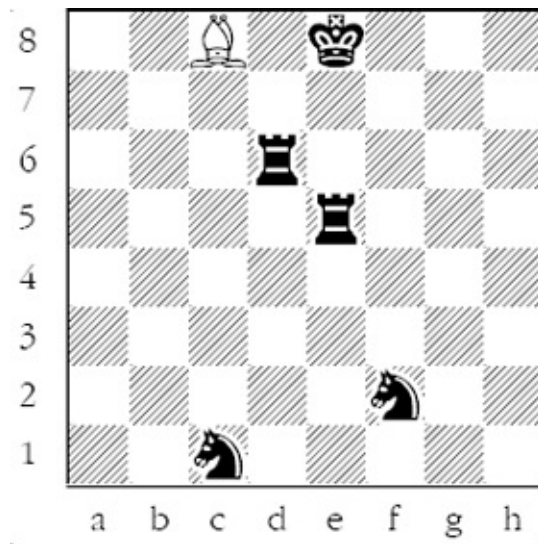
#24
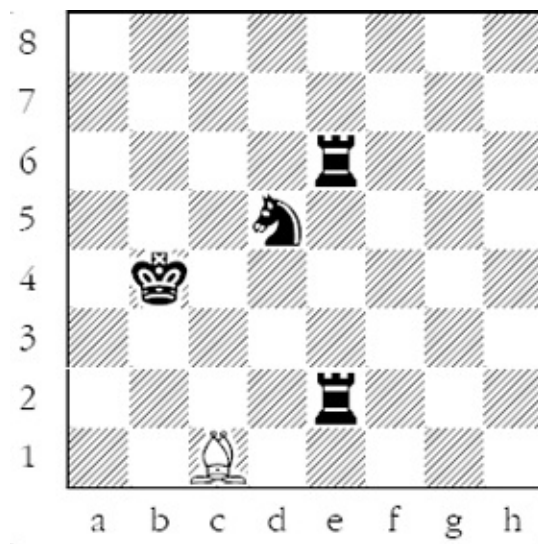
#25
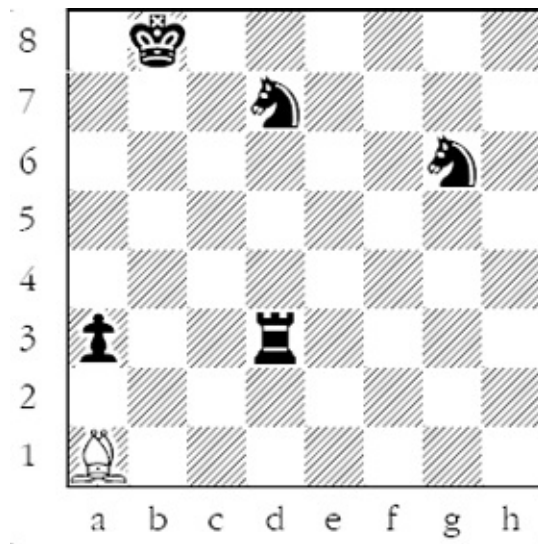
#26
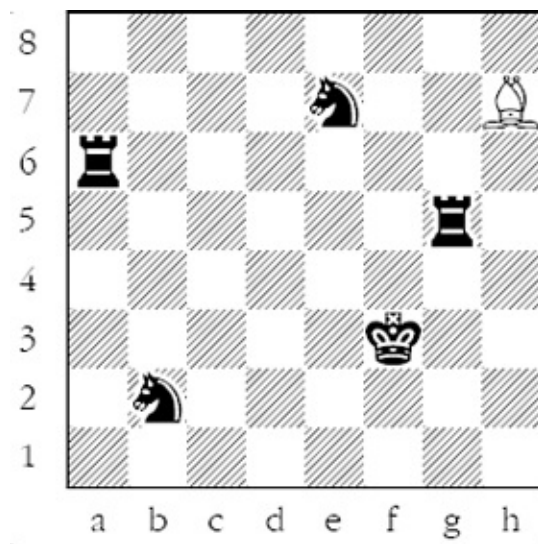
#27
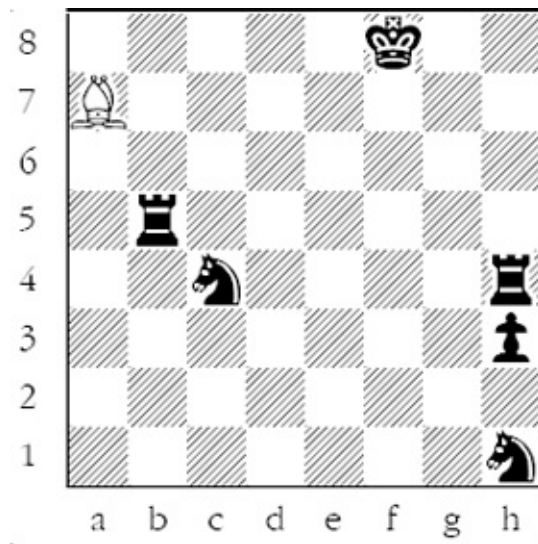
#28
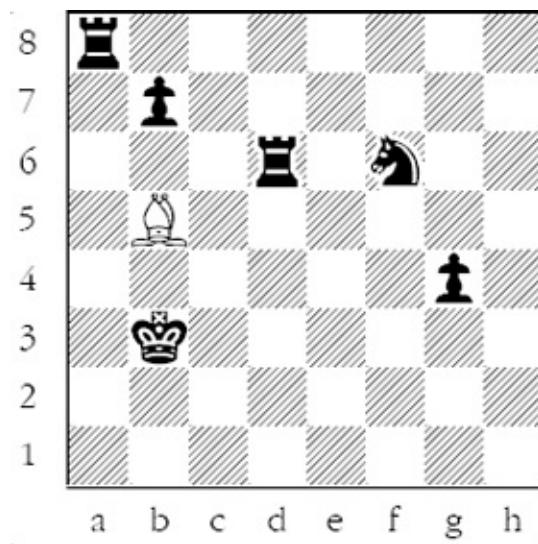
#29
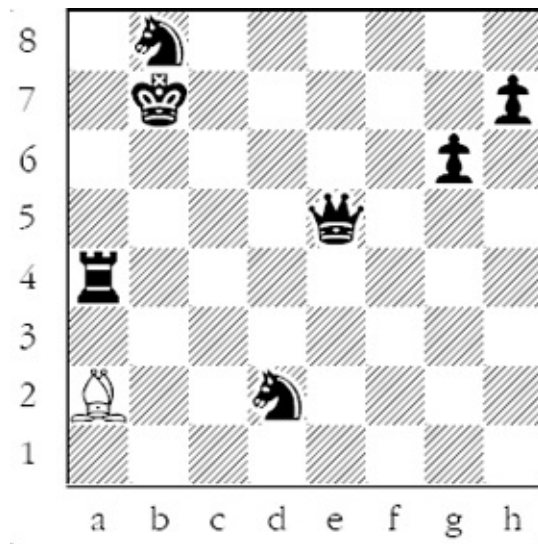
#30
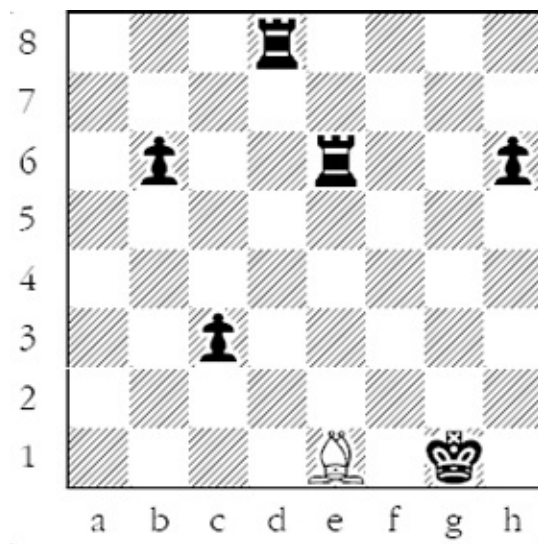
#31
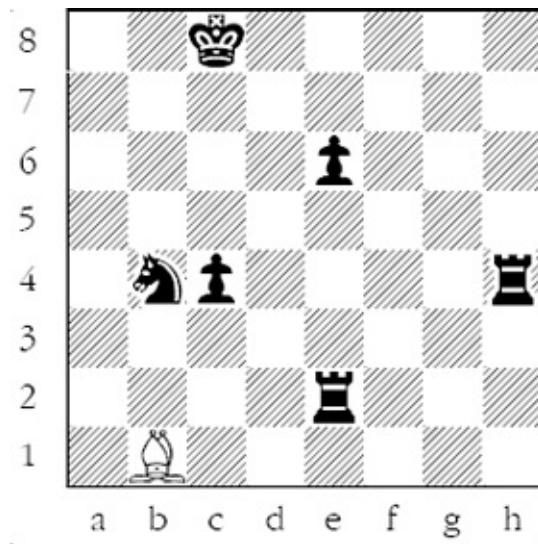
#32
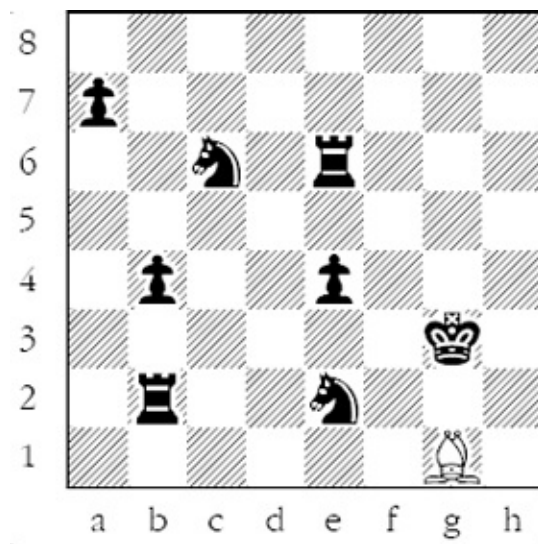
#33
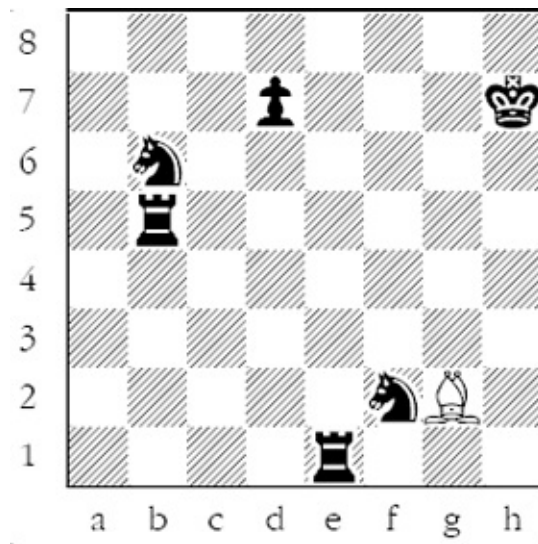
#34
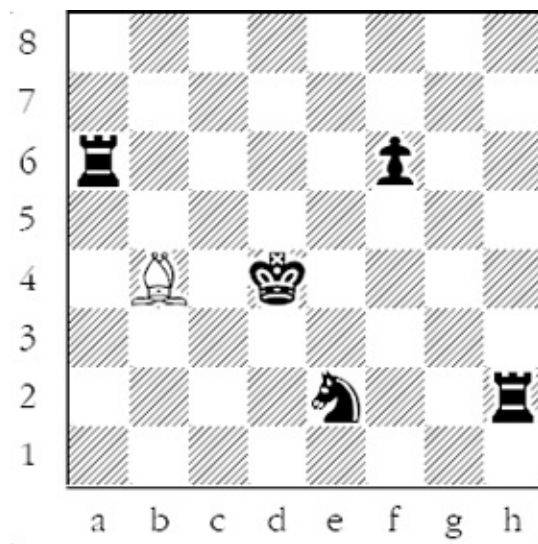
#35
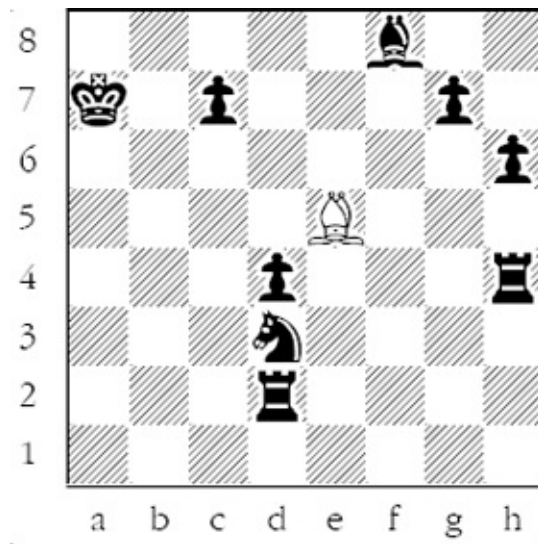
#36
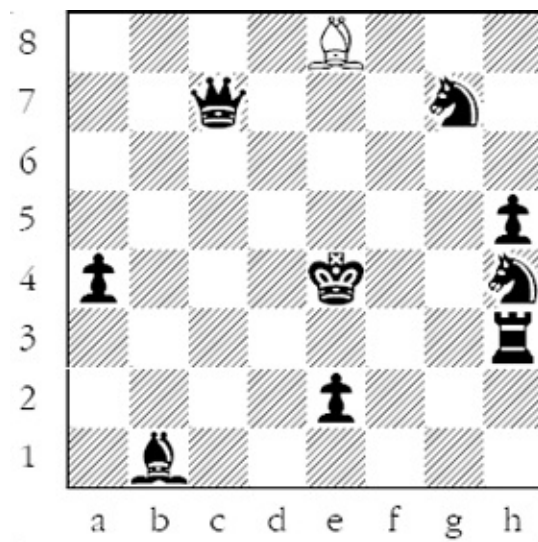
Rook Mazes

#37
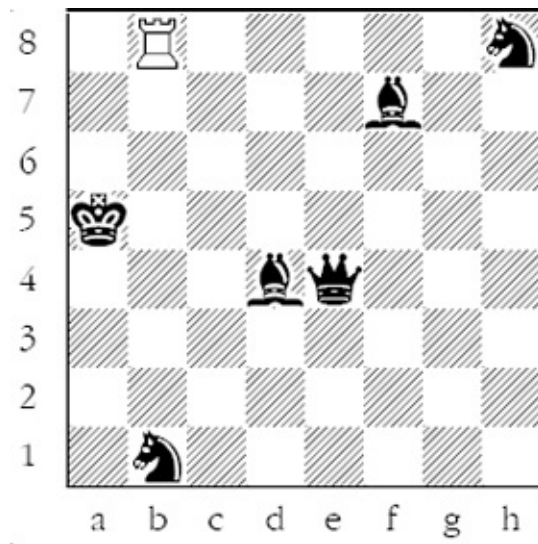
#38
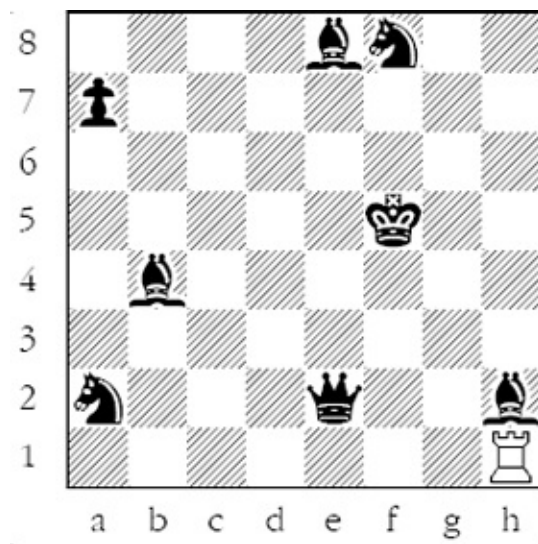
#39
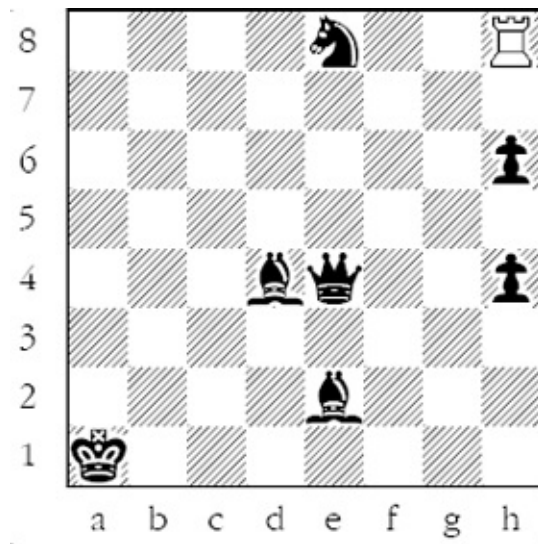
#40
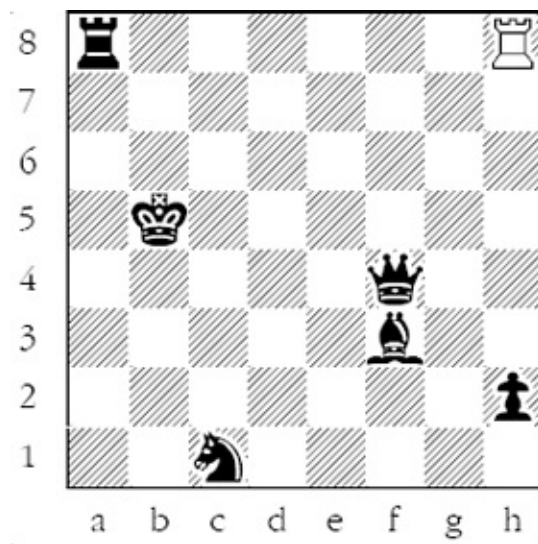
#41
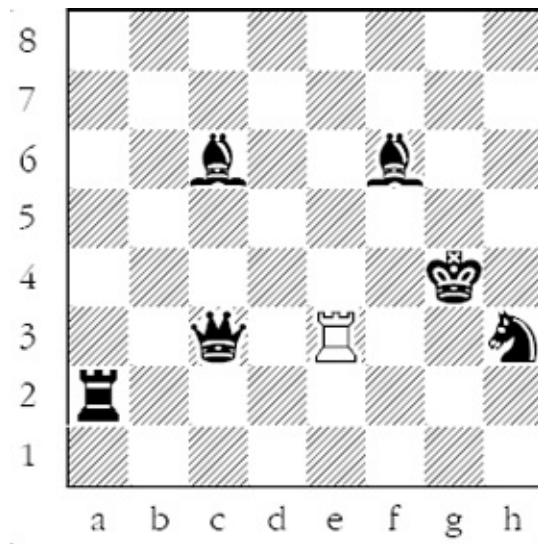
#42
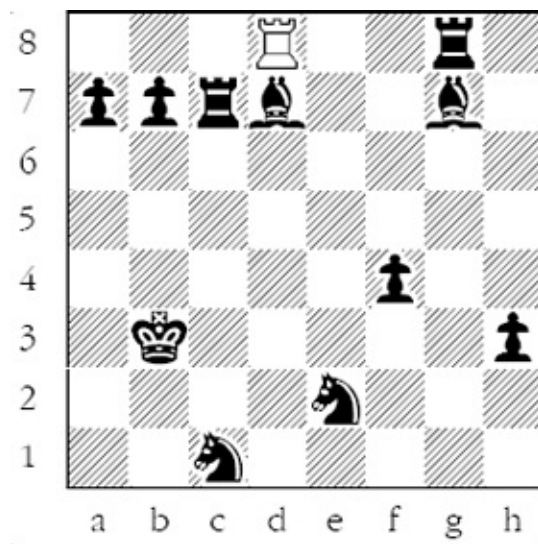
#43
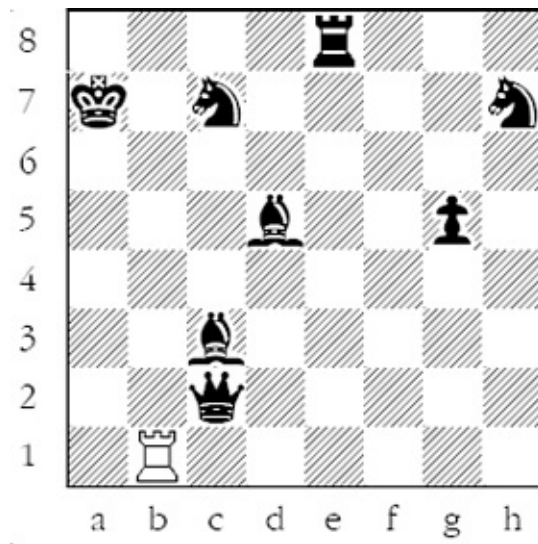
#44
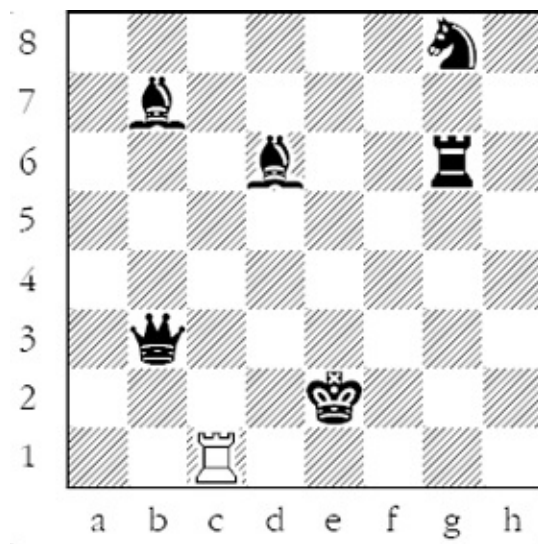
#45
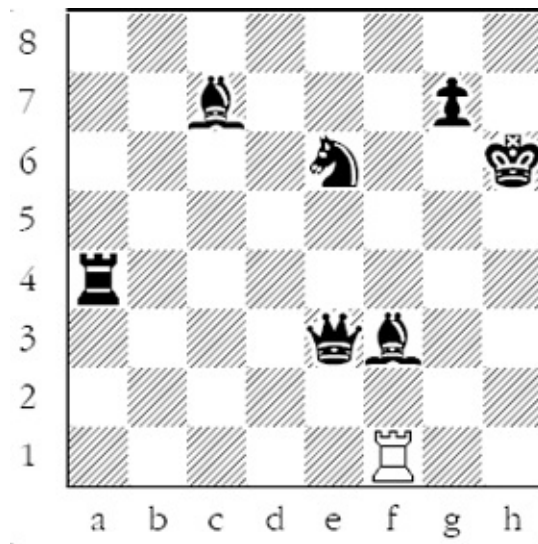
#46
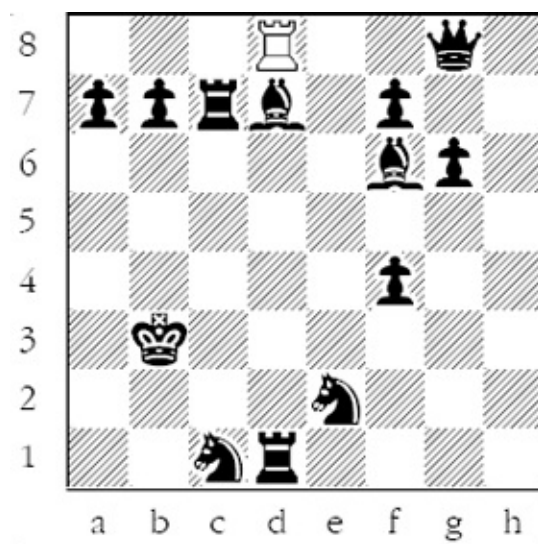
#47
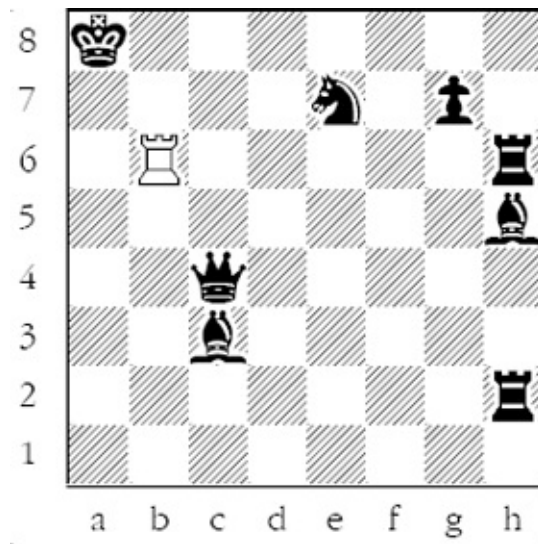
#48
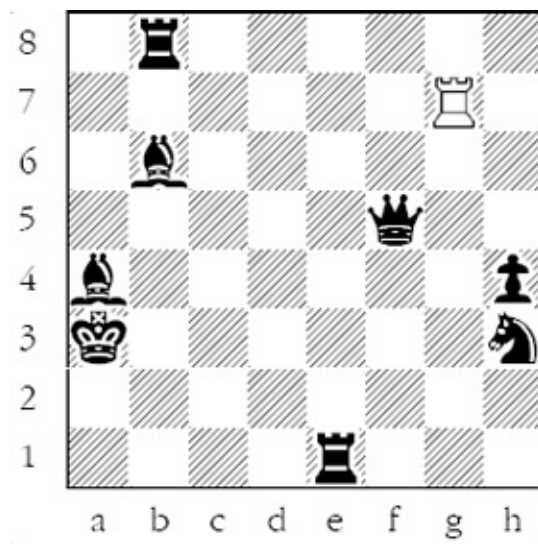
#49
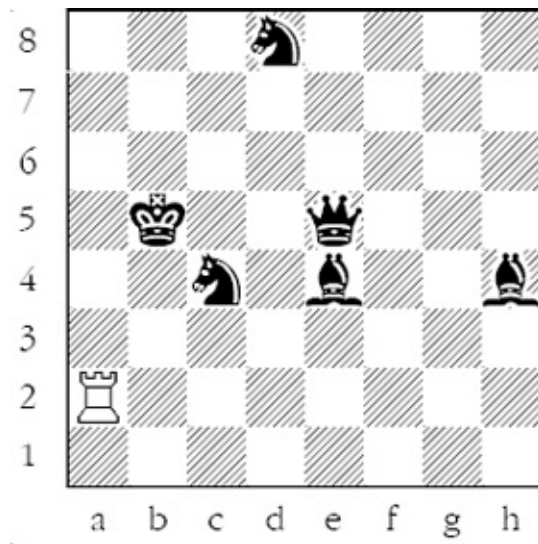
#50
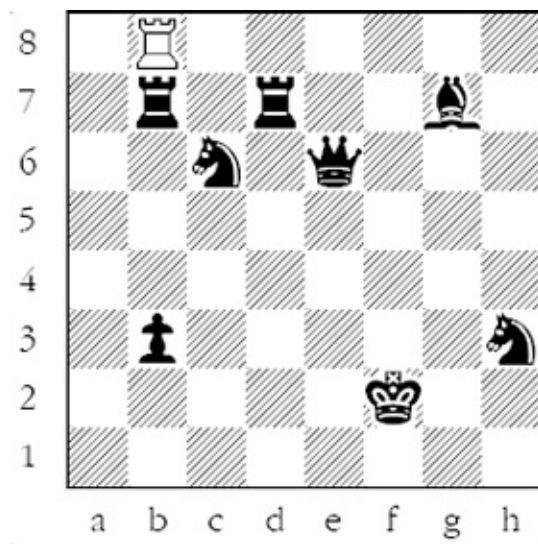
#51
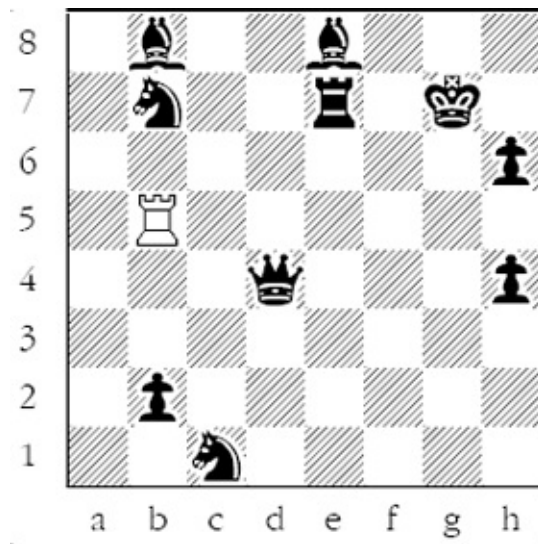
#52
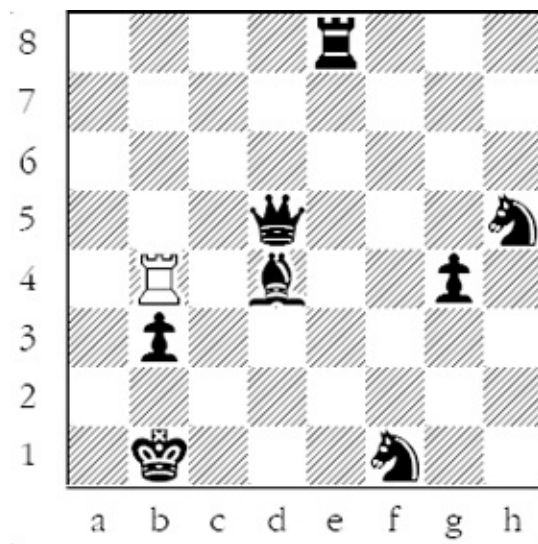
#53
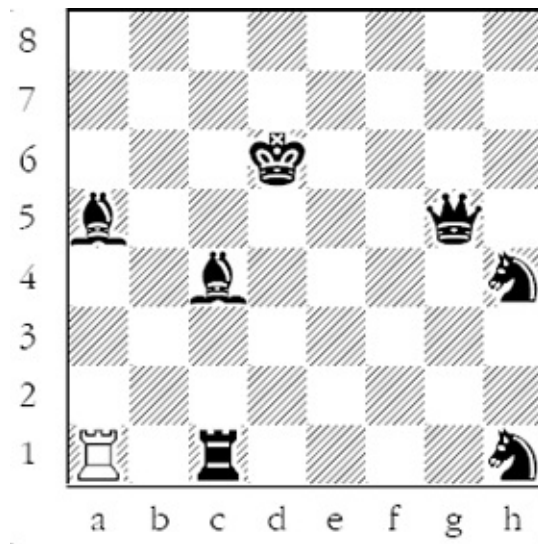
#54
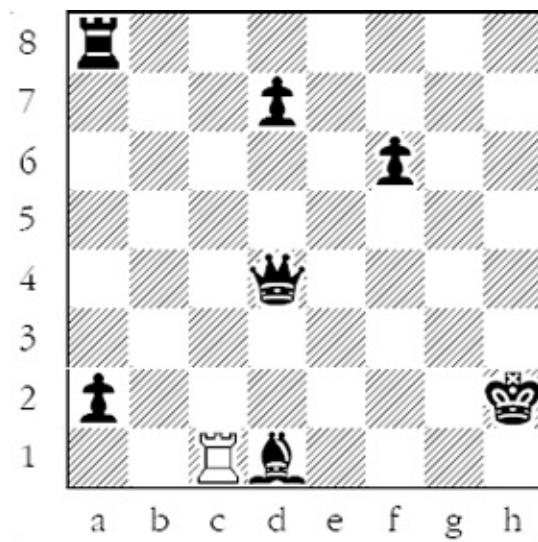
#55
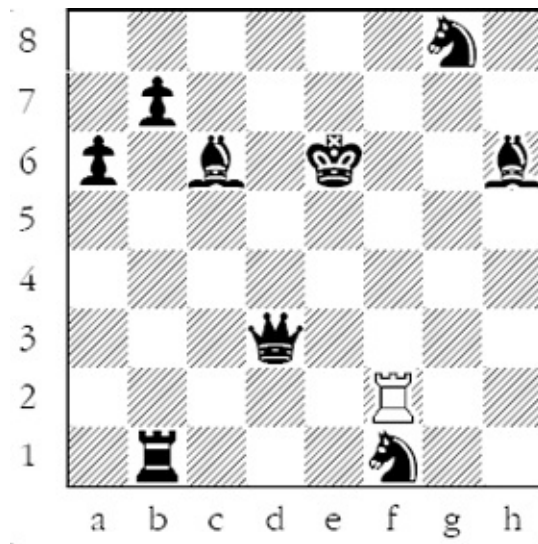
#56
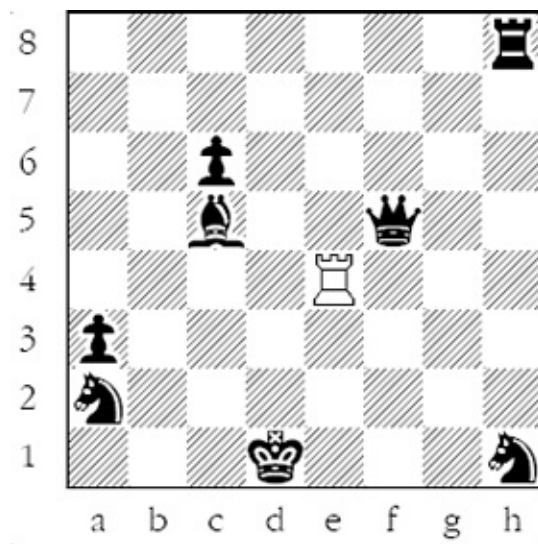
#57
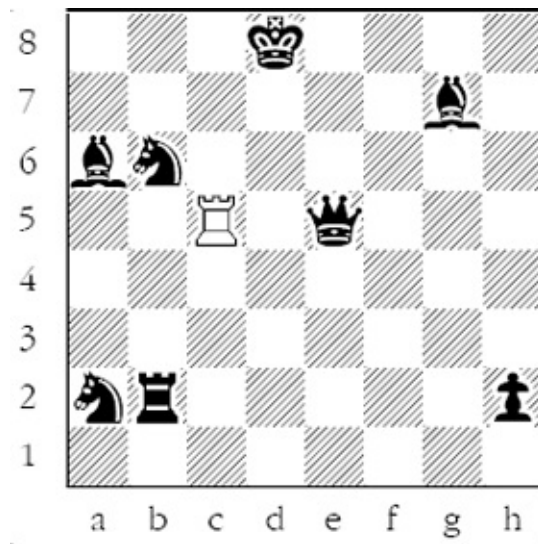
#58
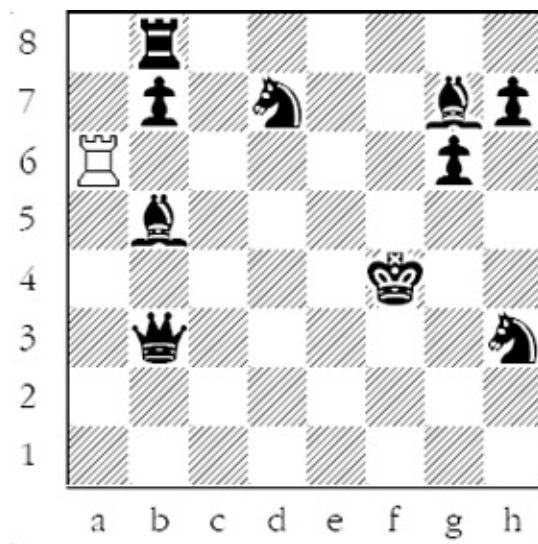
#59
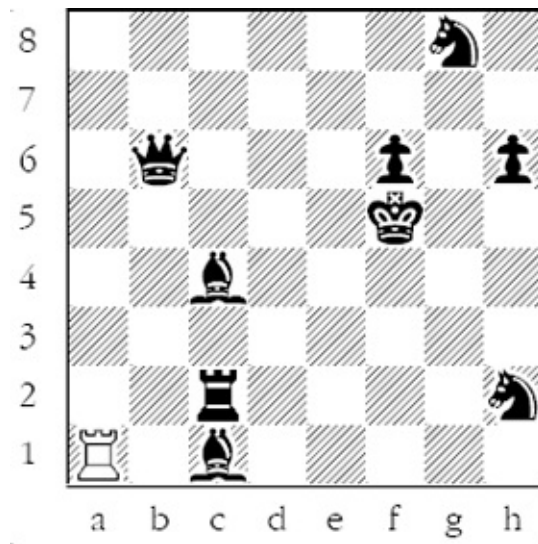
#60
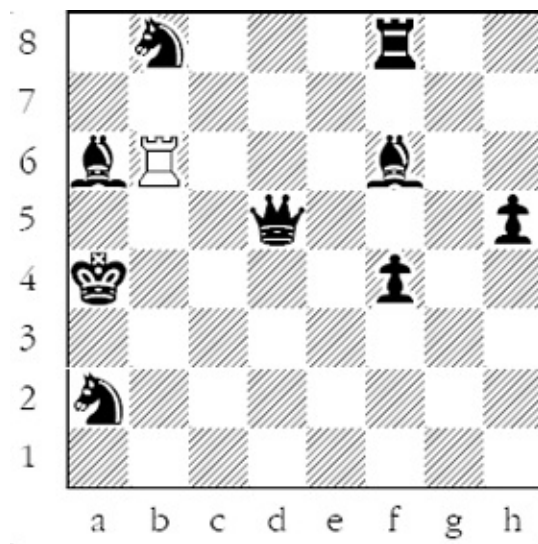
#61
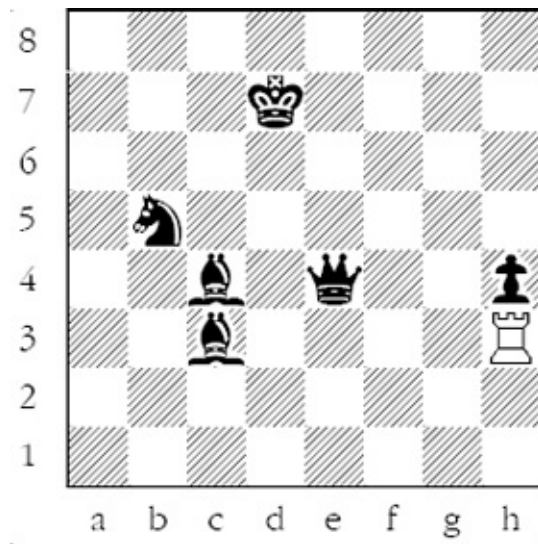
#62
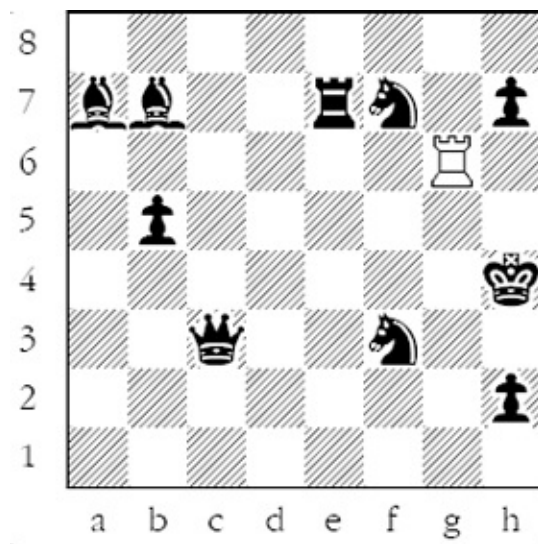
#63
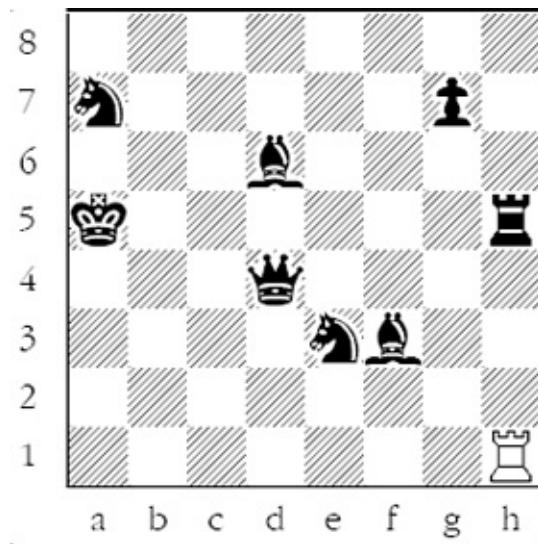
#64
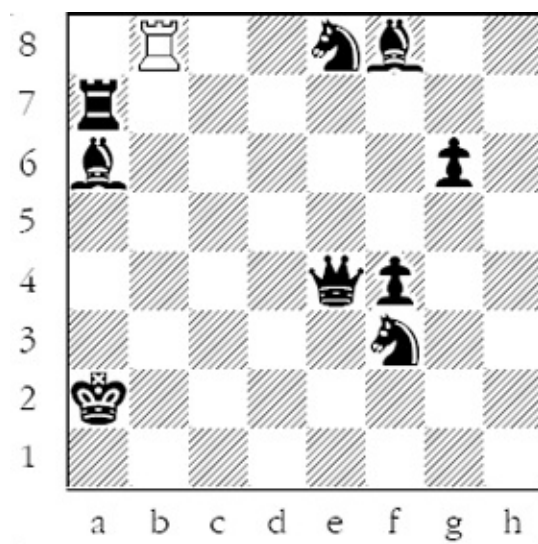
#65
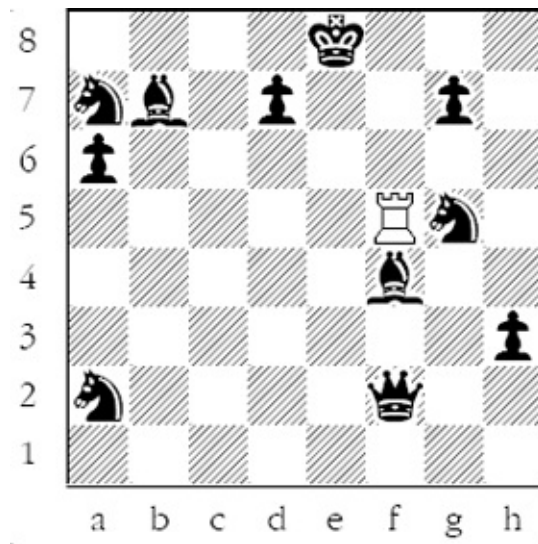
#66
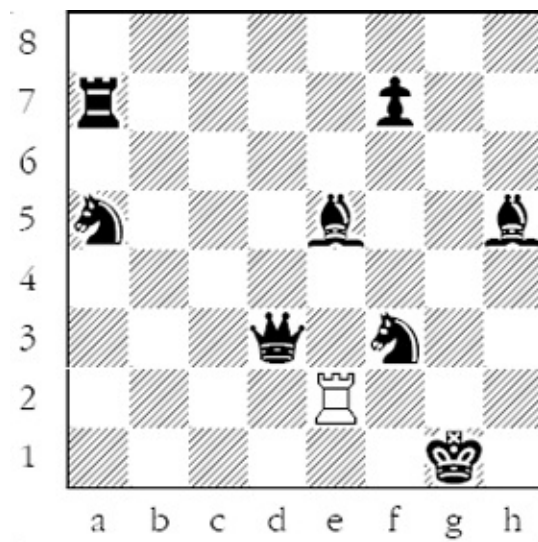
#67
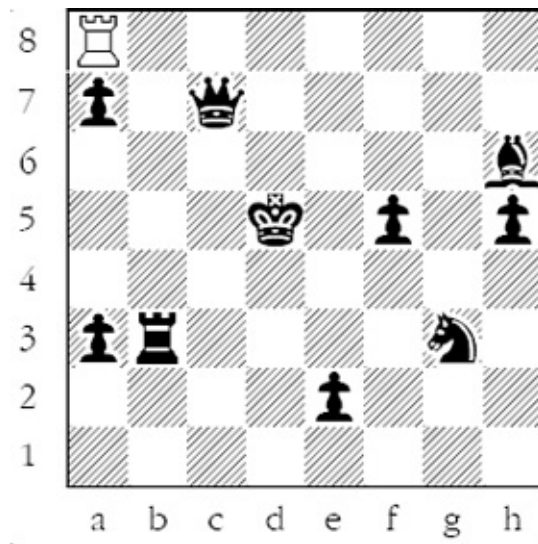
#68
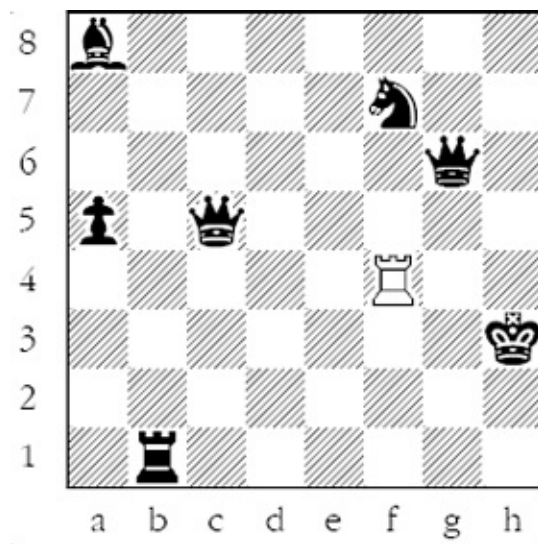
#69
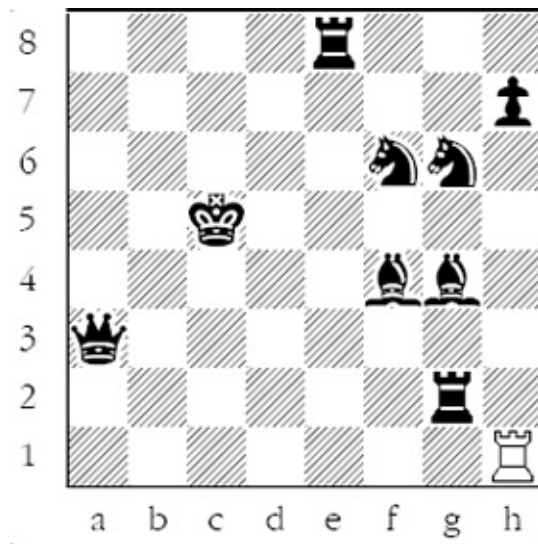
#70
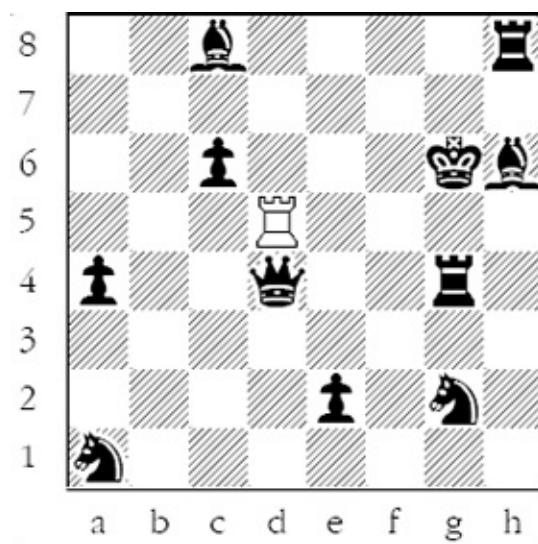
#71
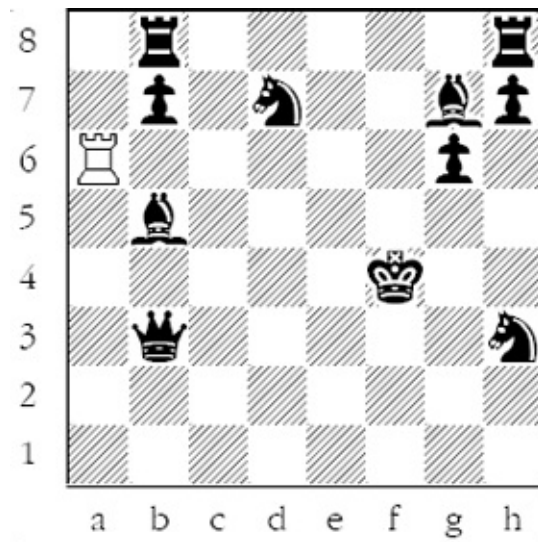
#72
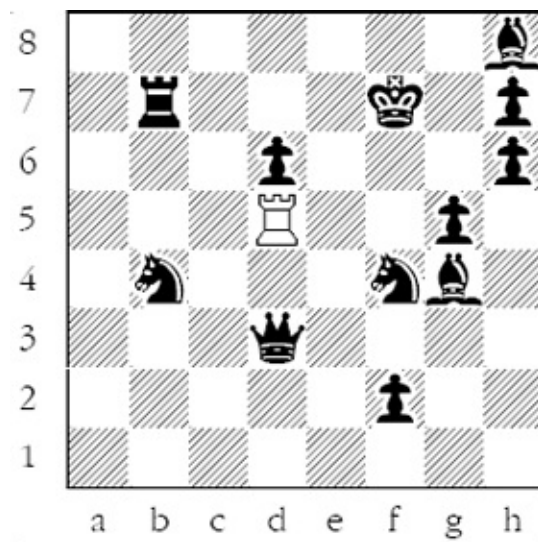
Knight Mazes

#73
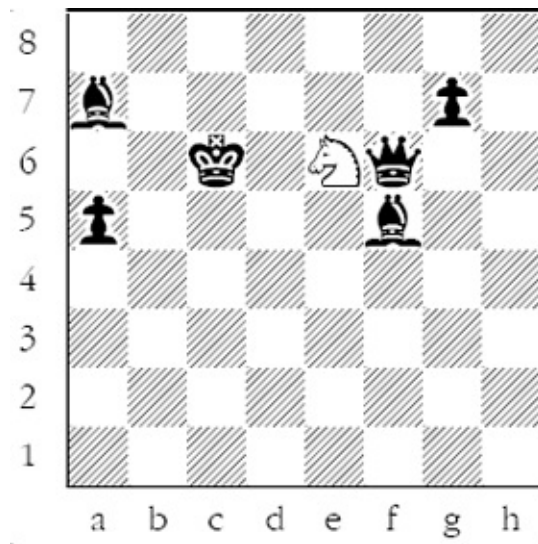
#74
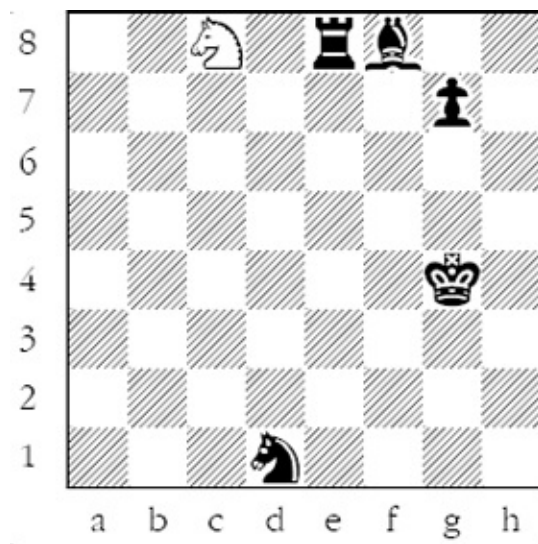
#75
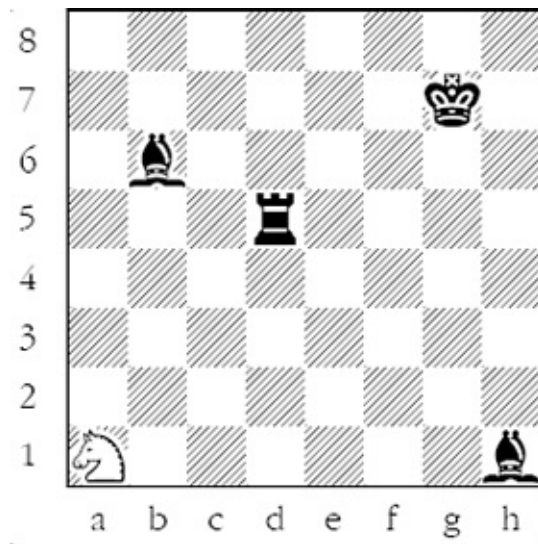
#76
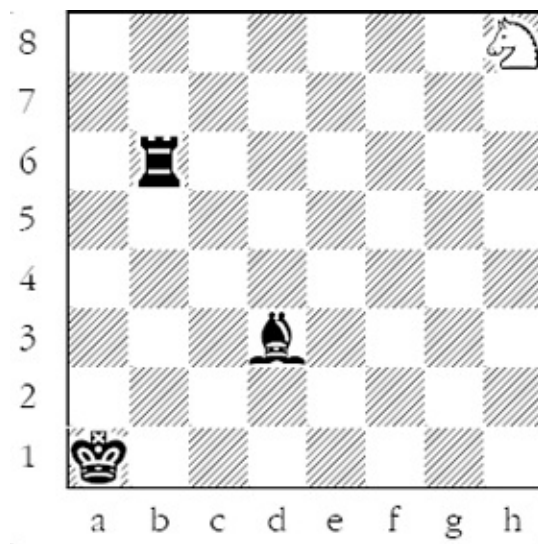
#77
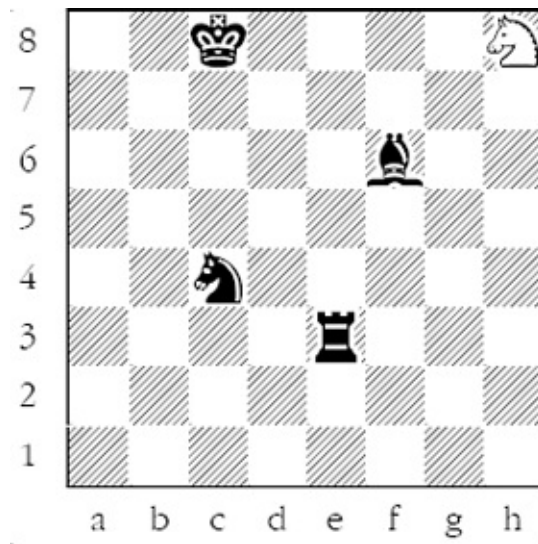
#78
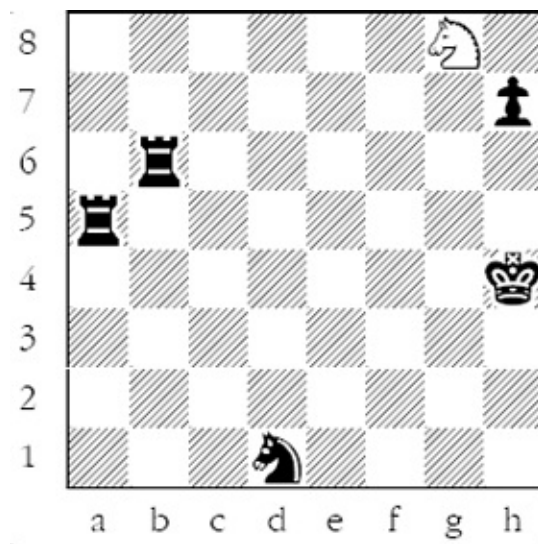
#79
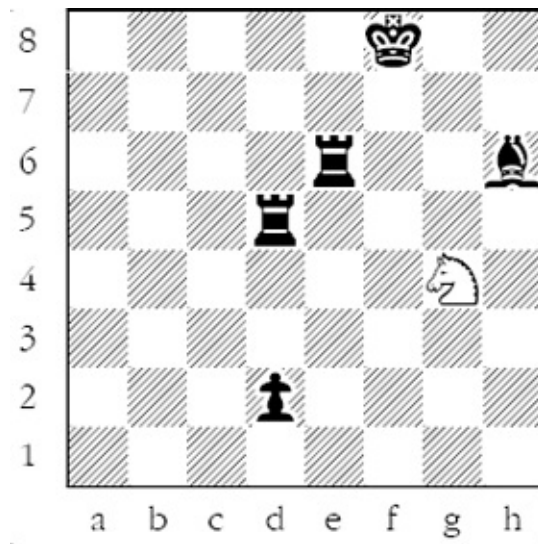
#80
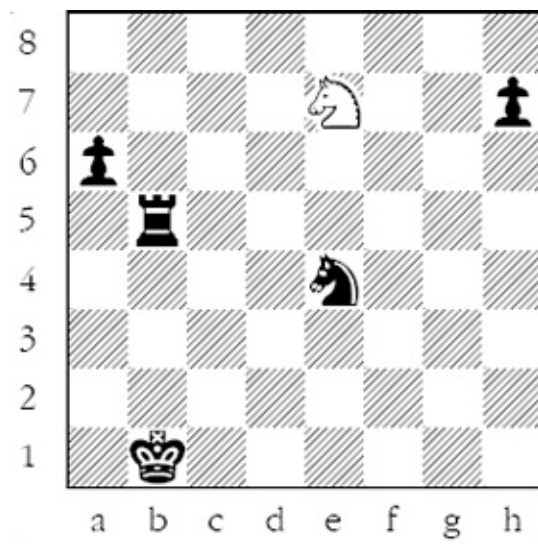
#81
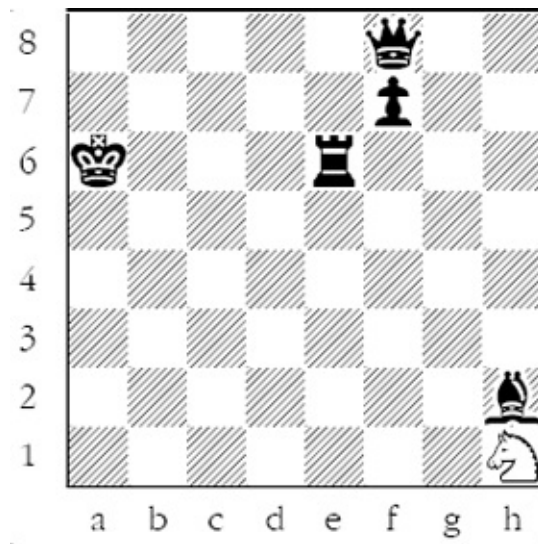
#82
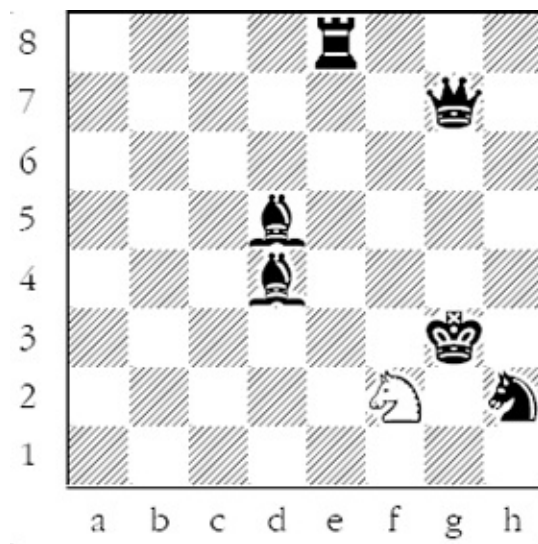
#83
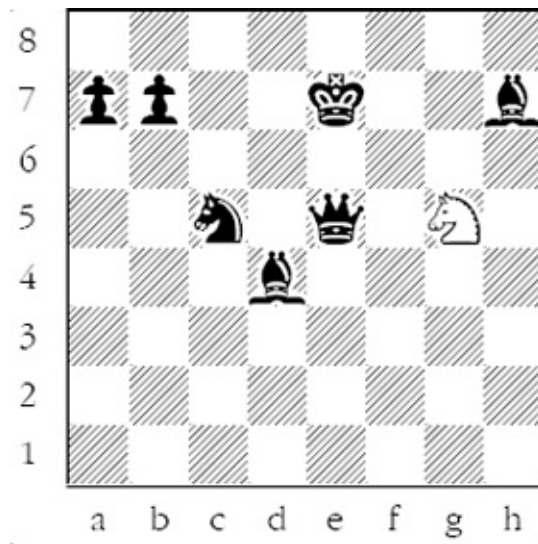
#84
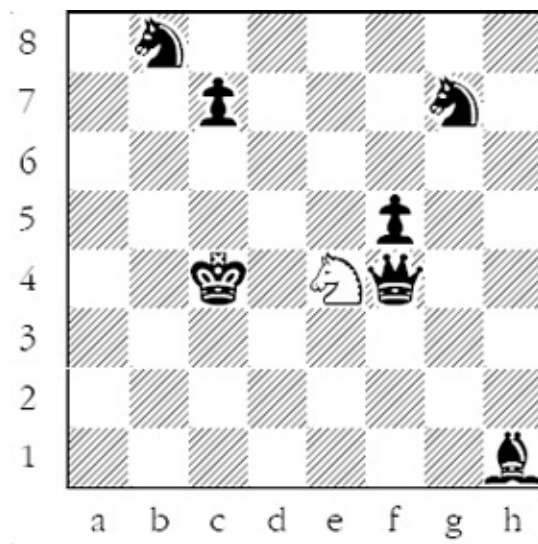
#85
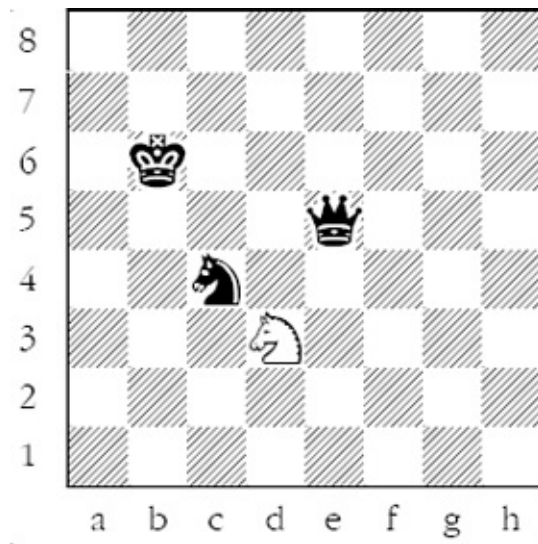
#86
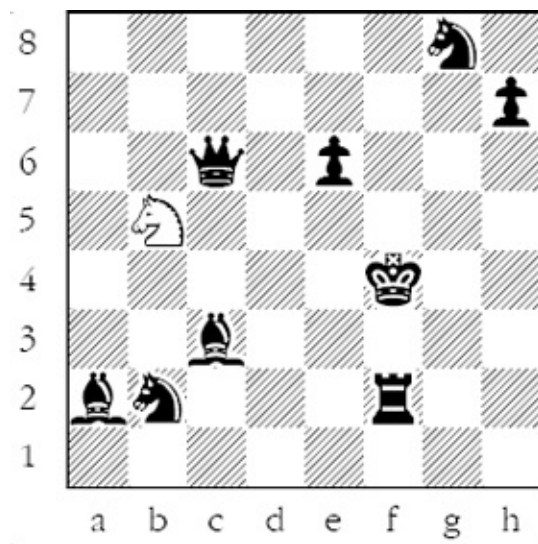
#87
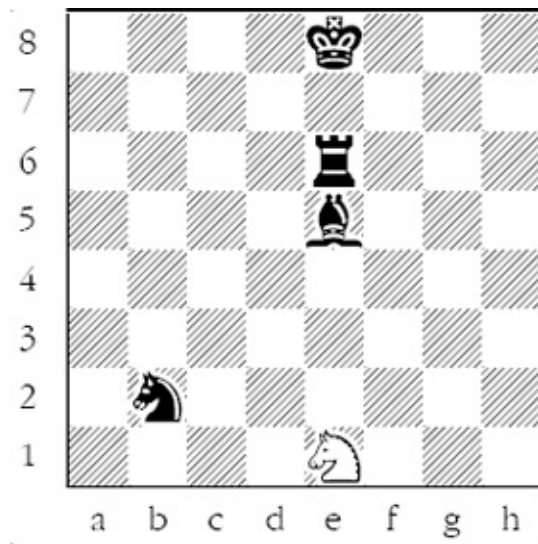
#88
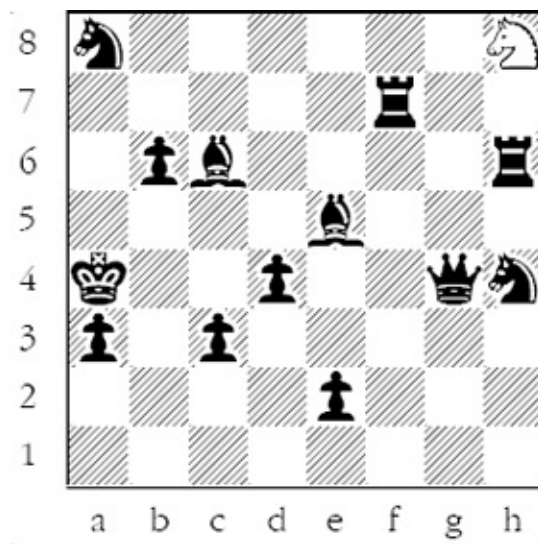
#89
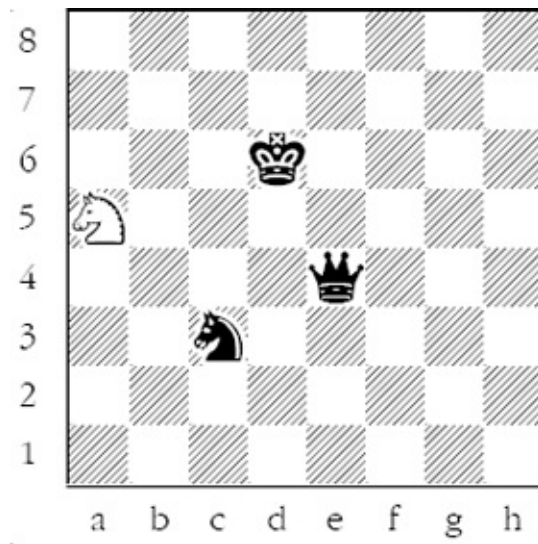
#90
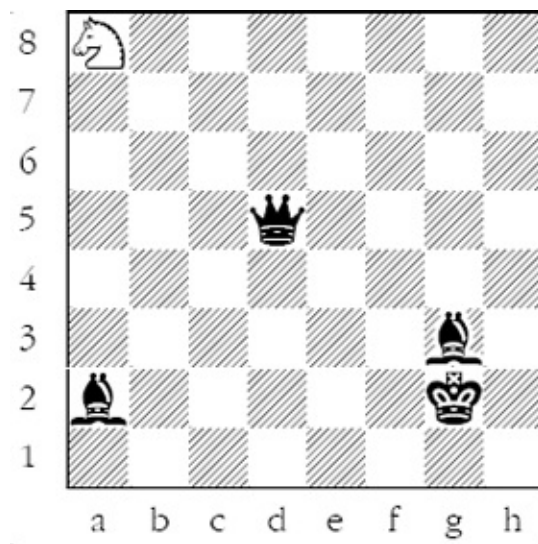
#91
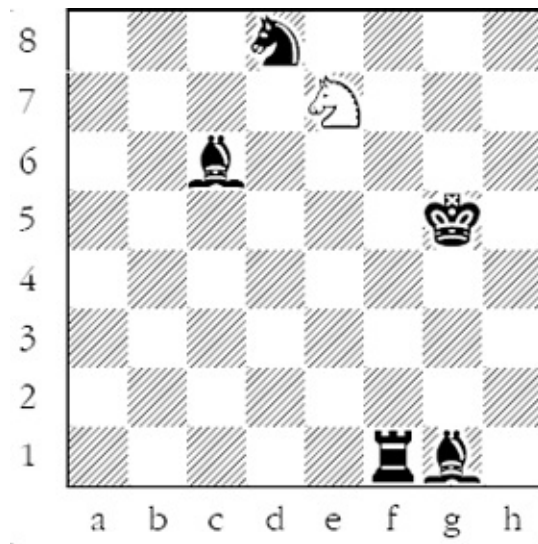
#92
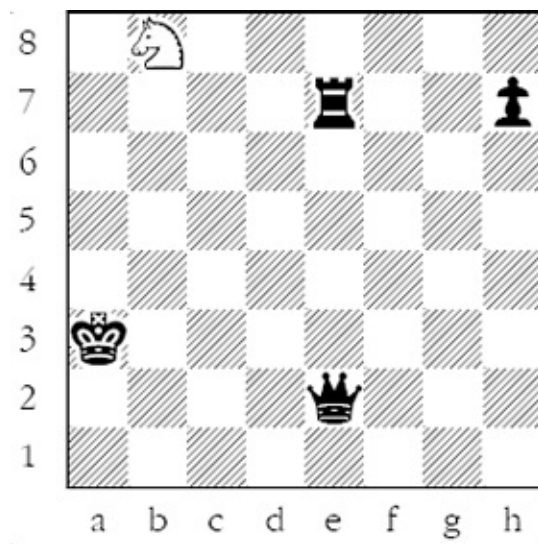
#93
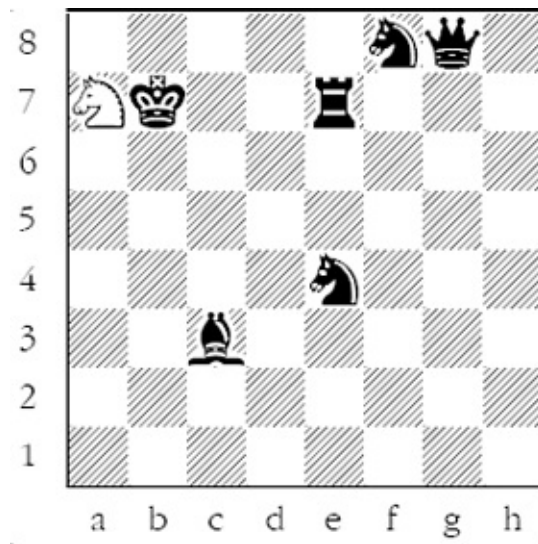
#94
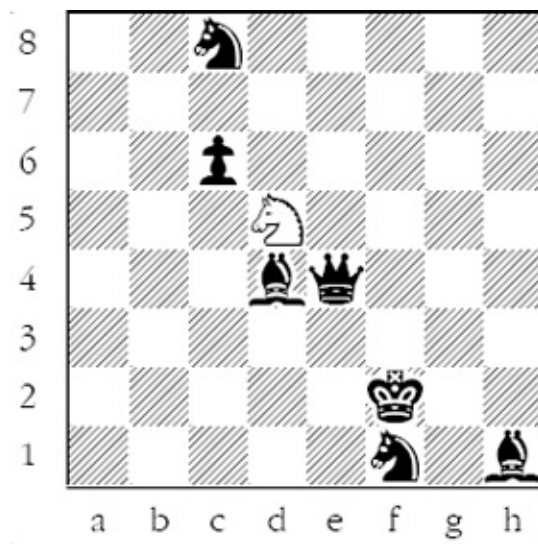
#95
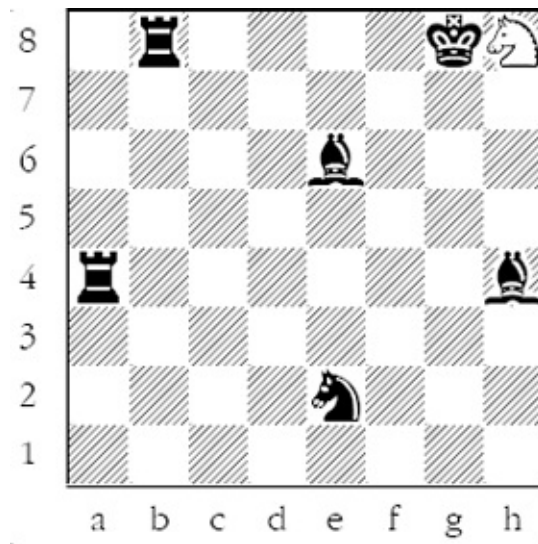
#96
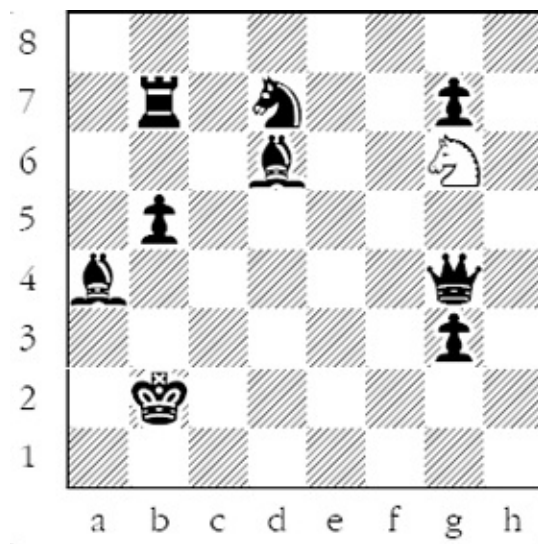
#97
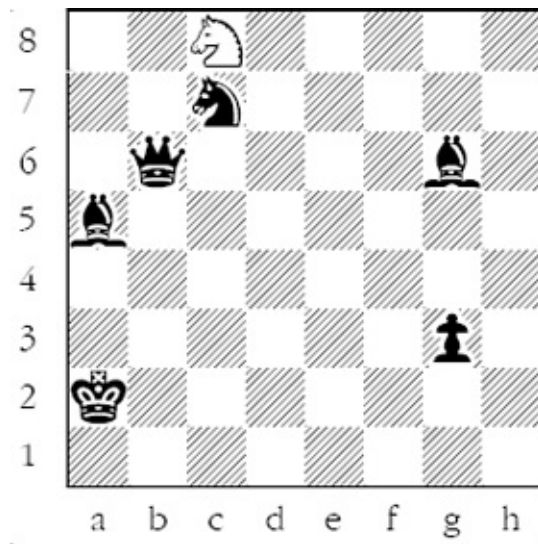
#98
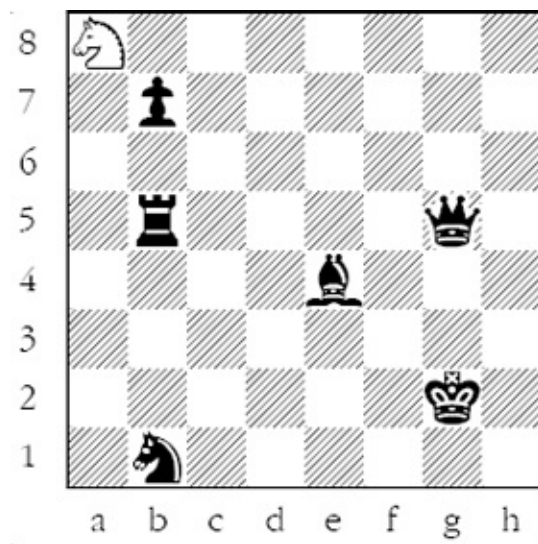
#99
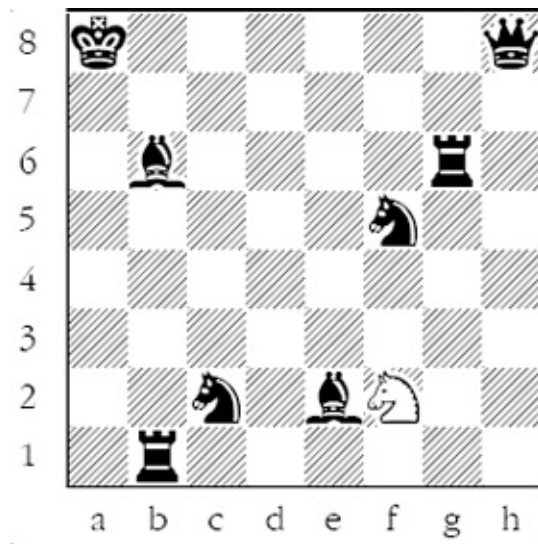
#100
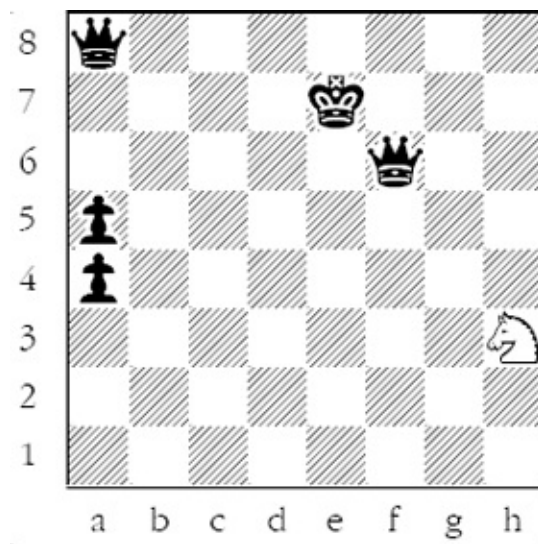
#101
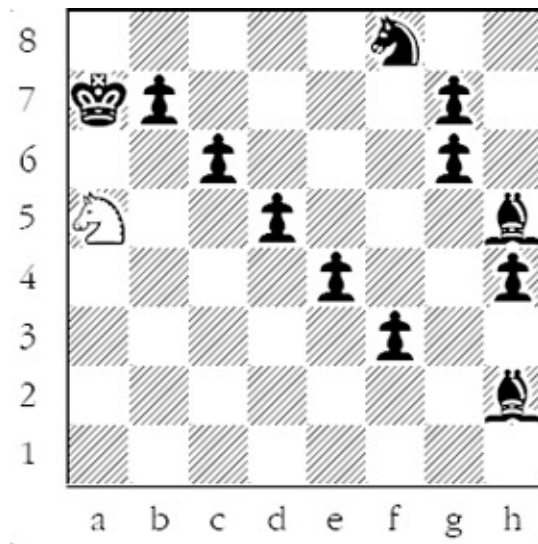
#102
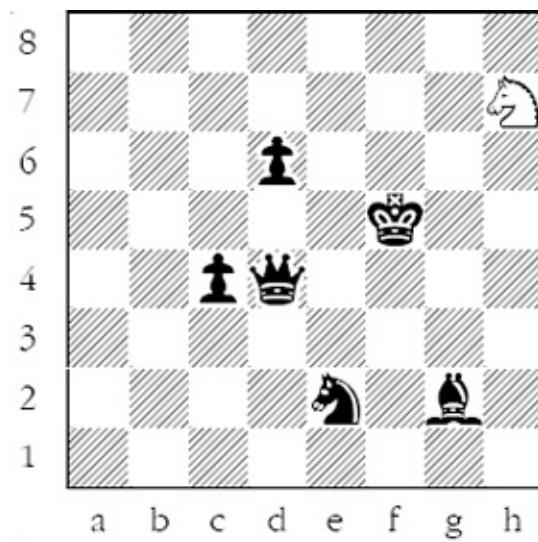
#103
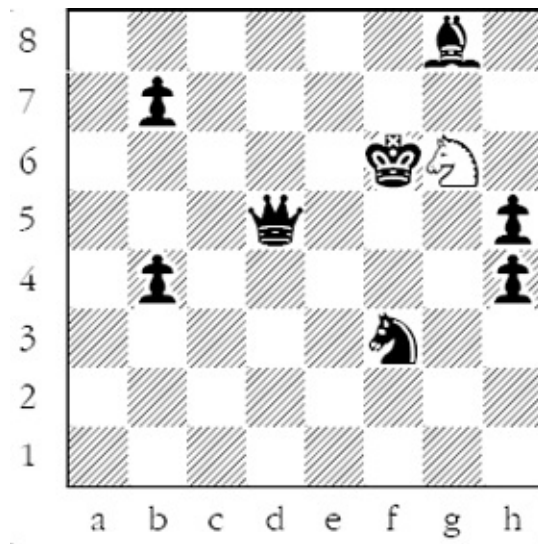
#104
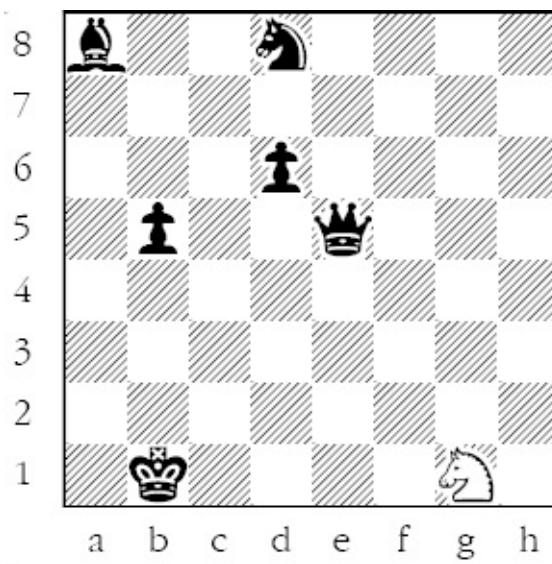
#105
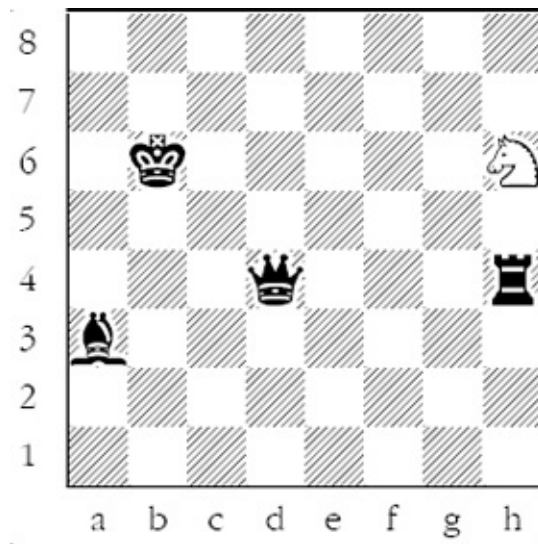
#106
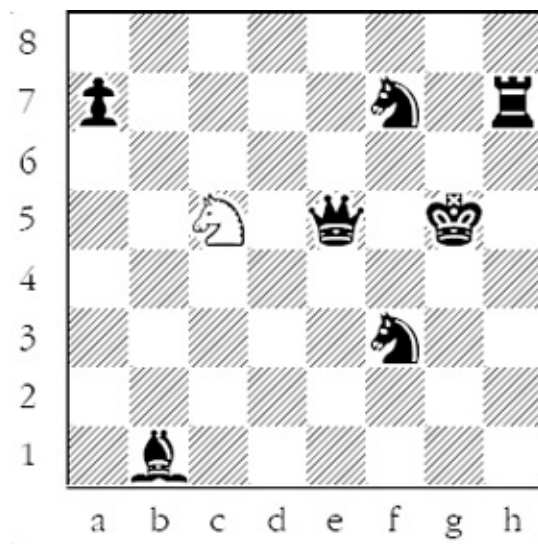
#107
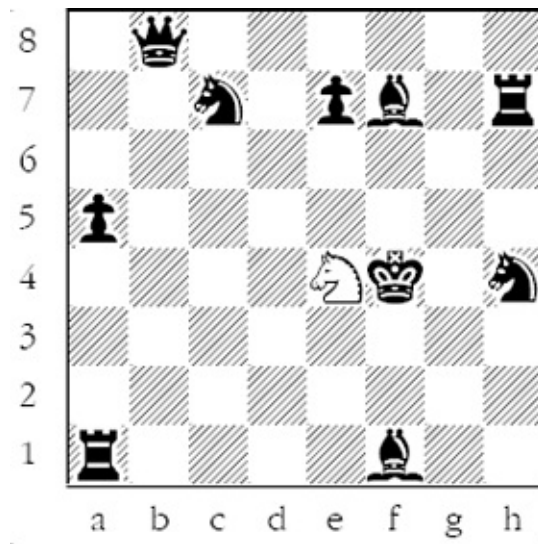
#108
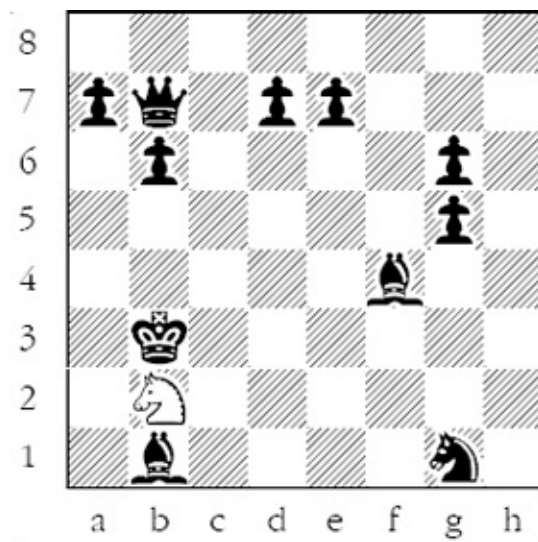
Chapter Two

Queen, Pawn, and King Mazes

The three pieces of Chapter Two fall into a different category than those of the first chapter, and a modification of the rules is necessary to accommodate them. The queen, for example, is an enormously powerful piece and for her to give mere check is a gross underuse of her potential. We insist, therefore, that the queen give only checkmate. In fact check is not allowed. (If we allowed check in this section, we'd also have to let Black move his king to safety and that is contrary to the whole concept of *Chess Mazes*.)

To assist the queen in giving mate, we've provided her (in most cases) with helpers, other white pieces that can support the queen, take away escape squares, or pin enemy pieces. The queen's helpers are not allowed to move, give checkmate (or check), nor can they be captured. They are frozen to their placement in the diagram, unable to move or be removed.

The king on his own is unable to threaten the opposing king. He needs assistance from a line piece. Then, by moving off the line he can give a discovered attack. So the king gets helpers, and these never move, never give check, nor can they be captured. But unlike the queen's helpers these can give checkmate. We make it a requirement as it is the only way to give mate in a *King Maze*.

The pawn is a pitiful creature, so weak that it cannot even give check without exposing itself to capture. The pawn needs support. Rather than provide aid in the form of other pieces, we decided simply to add more pawns. That way you can move any or all of your pawns.

Plus, pawn promotion is possible as well. With that much power on the board even the lowly pawn can give checkmate. So again, check is out and checkmate is in.

With respect to promoted pawns we have to stipulate that **once a pawn becomes a piece, it cannot move off its promotion square.** It becomes the near equivalent of a helper in a king or queen maze. But a promoted pawn can still do plenty of damage even if it can no longer move. It can checkmate (never check), provide support, take away escape squares, and pin opposing forces.

And if you mistakenly promote a pawn on a square where it is *en prise*, then yes, it can be captured. Placing a pawn *en prise* is bad news, regardless of whether it is still a pawn or a promoted piece. It's one of your maze men and you must make every effort to preserve the guys you started out with.

We'll review the rules once again, taking note that the major adjustment will come at Rule Three.

Rule One: In king and queen mazes there is only one moving man, the white maze piece. Helping units may not move. In *Pawn Mazes* any or all of the pawns can be moved.

Rule Two: Black never moves, except for Rule Four.

Rule Three: Checking the king is not allowed. The maze is solved only when White gives checkmate to the enemy king. The final position must conform to the normal rules of chess, in short a legal checkmate.

Rule Four: If White places his maze piece or pawns on squares where they can be captured, we let Black move and take them off.

We emphasize again that helping pieces may not be taken, even if they happen to

be *en prise* in the diagram position. On the other hand if a maze piece is *en prise* in the initial position, White better use his first move to save his piece from capture. If he doesn't, Black can take it.

Rule Five: Only the shortest solution counts.

With the rules in place we can now look at chess mazes in action.

A Queen Maze
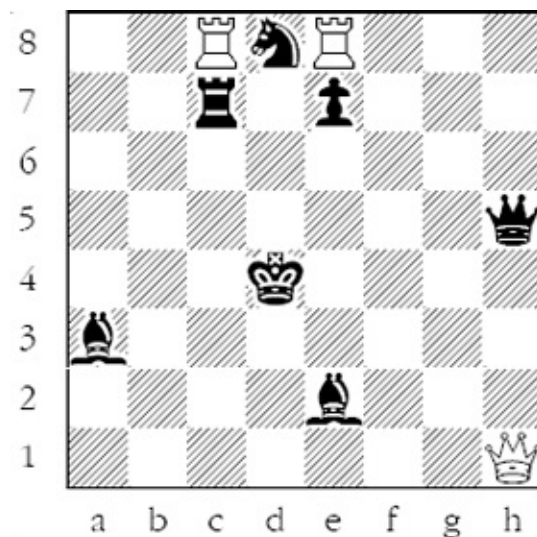
Clearly the white rooks need to be released from captivity, which means the enemy blocks on c7 and e7 must be removed. After that's done you can search out the mating square. **1.Qa8** 1.Qa1 and 2.Qxa3 looks equally good, but unfortunately the first move is check. **2.Qxa3 3.Qg3 4.Qxc7 5.Qxe7 6.Qe4#**
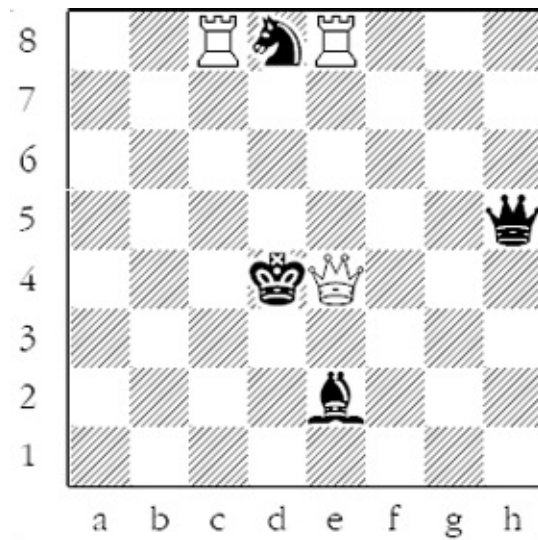
Another Queen Maze
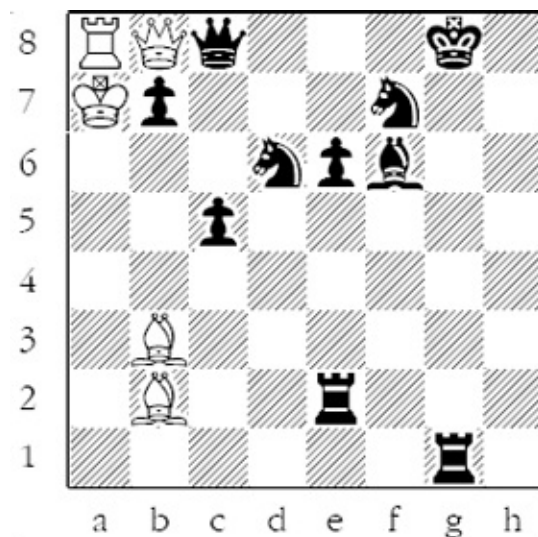
The rook and light-squared bishop have pinning functions, while the dark squared bishop supports the mate.

What's the function of the white king? Partly decoration, but mainly to stop the alternative solution 1.Qa7 2.Qxc5 3.Qh5 etc.

1.Qc7 2.Qxc5 3.Qh5 Note that 3.Qxg1 check is banned. **4.Qxe2 5.Qxe6 6.Qxf6 7.Qh8#**
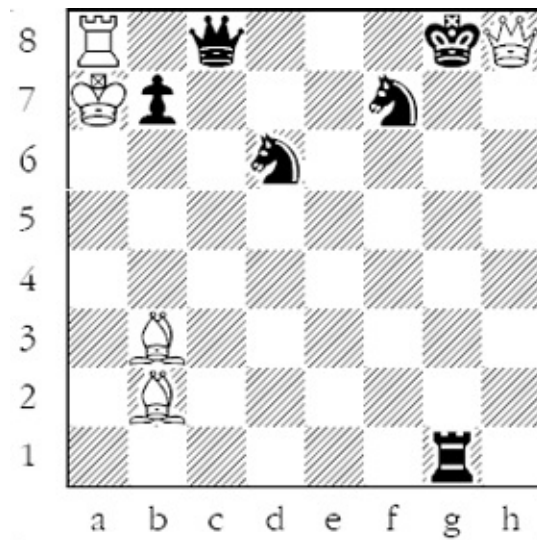
When we come to *Pawn Mazes* we observe a significant difference between the pawn and the other pieces. The solutions for bishop, rook, knight, queen, and king mazes are carved in stone, both the moves themselves and the order in which the moves must be played. This does not quite hold for *Pawn Mazes.* True, the moves given for *Pawn Mazes* are the ones that have to be played, but the move order can vary. You have some leeway with the sequence.

Very often when pawns are marching down the board to make queens, it makes no difference which pawn advances first. However, we caution you not too be too casual about move order. There are moves which simply have to be played before others, else pawns would find themselves *en prise,* unable to advance, or construct a mate.

This is less confusing than it sounds as you'll see from the examples. However, our first sample *Pawn Maze,* an early composition, was meant to exclude alternative move orders.

This was designed to be a foolproof confidence builder, which even the lowliest beginner can't mess up.

Early Pawn Maze
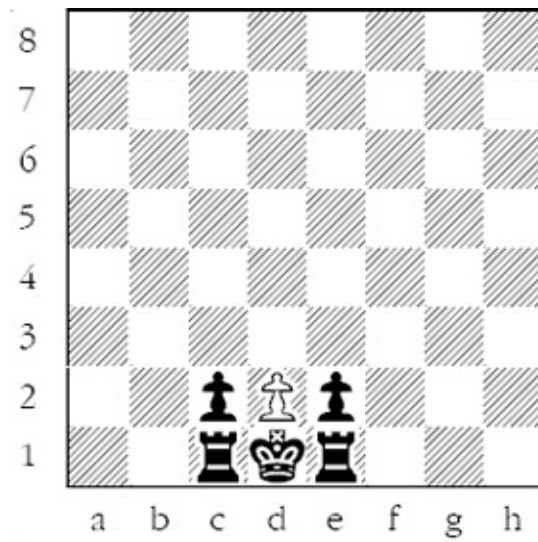
1.d4 2.d5 3.d6 4.d7 5.d8/Q#
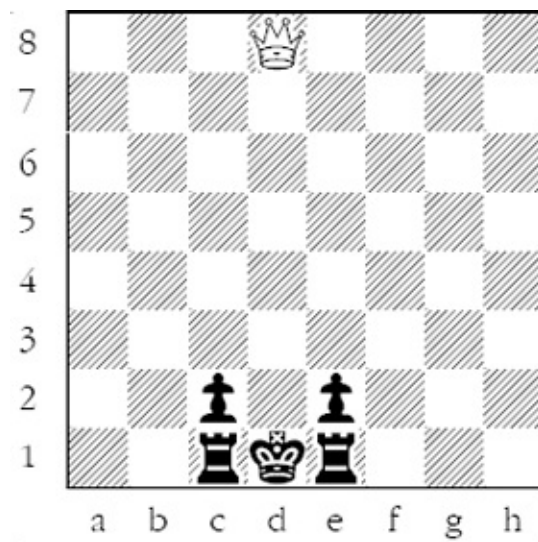
But one of my students did manage to bungle it, and after the first move **1.d3** I should have became suspicious: **2.d4 3.d5 4.d6 5.d7 6.d8/K**
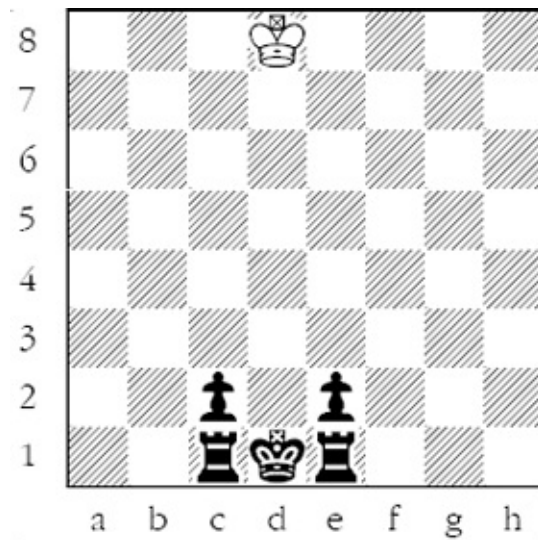
So much for foolproof. Let's look at something more complex.

A Pawn Maze
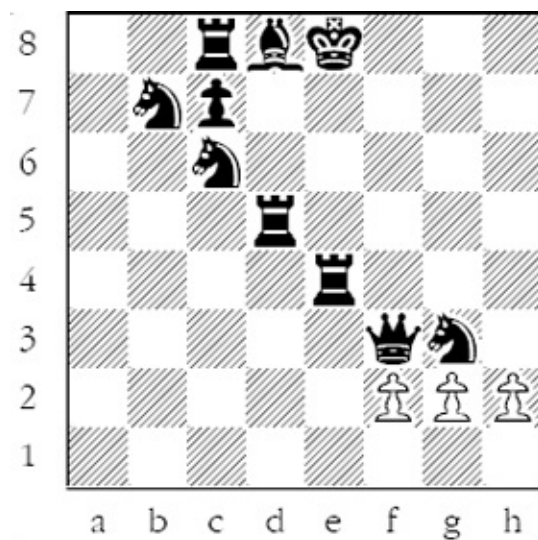
The first three moves are forced: **1.gxf3 2.hxg3 3.fxe4** Why capture with the h-pawn on move two instead of 2.fxg3? Here's where your visualization skills come into play. If the f-pawn takes it is impossible to construct mate at the end. That's right, you often have to foresee the finale to make the correct captures.

After 3.fxe4
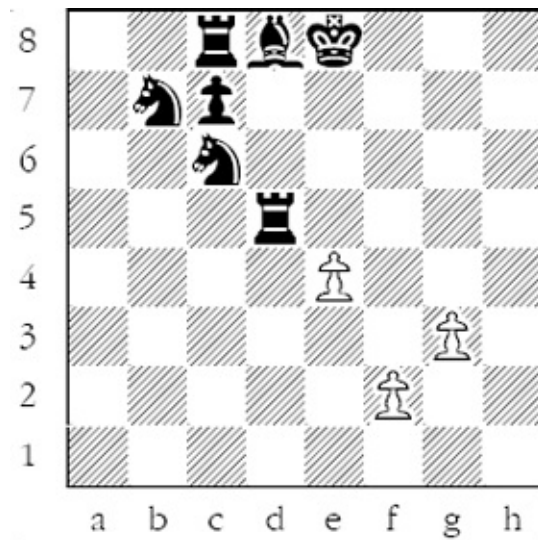
Now White has some legitimate choices. He can take on d5 or advance either f or g-pawn. We'll finish off all the captures, promoting at c8. **4.exd5 5.dxc6 6.cxb7 7.bxc8/Q** With the bishop in pin the remaining pawns can safely advance and they can do so in various move orders. **8.f4 9.f5 10.f6 11.g4 12.g5 13.g6 14.g7 15.g8/Q#**
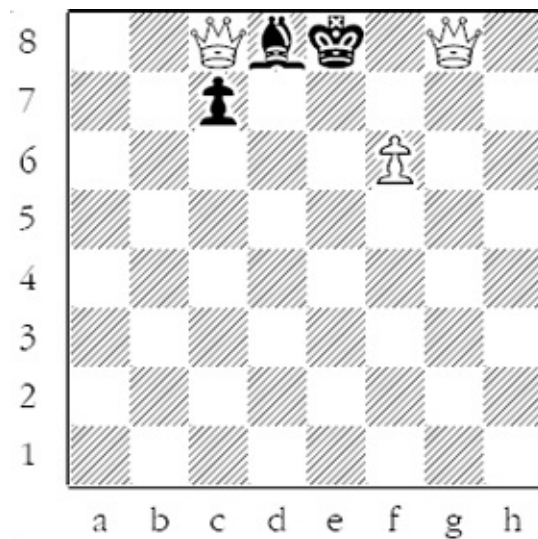
Another Pawn Maze
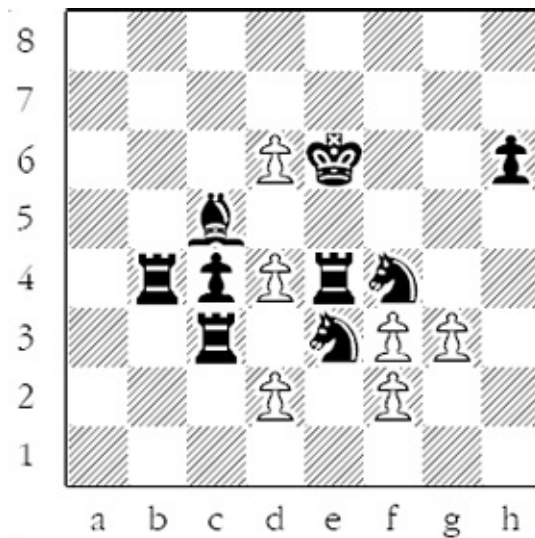
With two d-pawns *en prise,* the first move is forced, **1.dxc5** Now there are choices in rook captures: e4 or c3. Of course both will have to be taken, but here we'll finish off the queenside rooks, **2.dxc3 3.cxb4** White has an unimpeded b4-pawn which can advance, but we'll hold it in reserve and clean up the kingside, **4.fxe4** The removal of the e4-rook is necessary before taking the knights, which can now be done in either order. **5.fxe3 6.gxf4** But not 6.exf4; you can't build a mating position. (Remove the black pawn at h6 and you can.) The first six captures readily suggest themselves, and the position can be reached in your head without difficulty. The next step, more difficult, is to construct the mating position. We'll give a hint – three knight promotions.

After 6.gxf4
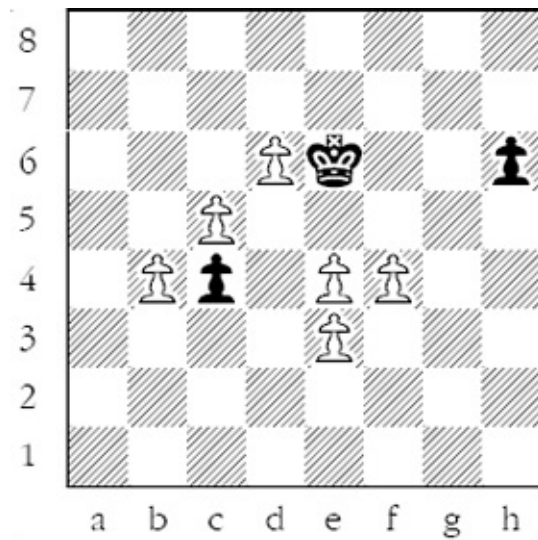
7.e5 Guards d6 so the c-pawn can advance. **8.b5 9.b6 10.b7 11.b8/N 12.c6 13.c7 14.c8/N 15.e4** Controls d5 and f5 preparatory to the final promotion. **16.d7 17.d8/N#**
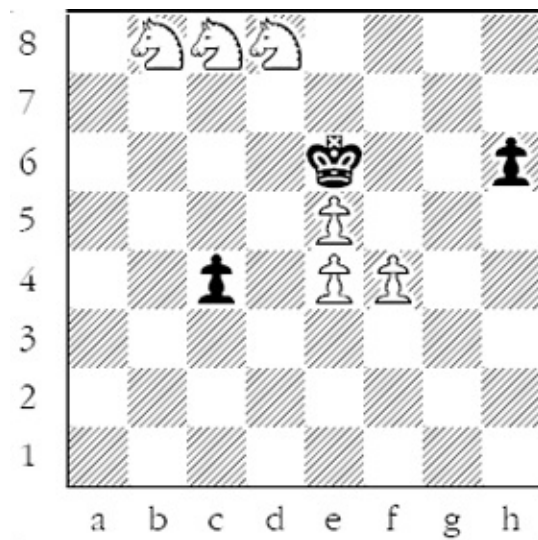
We move along to a *King Maze:*
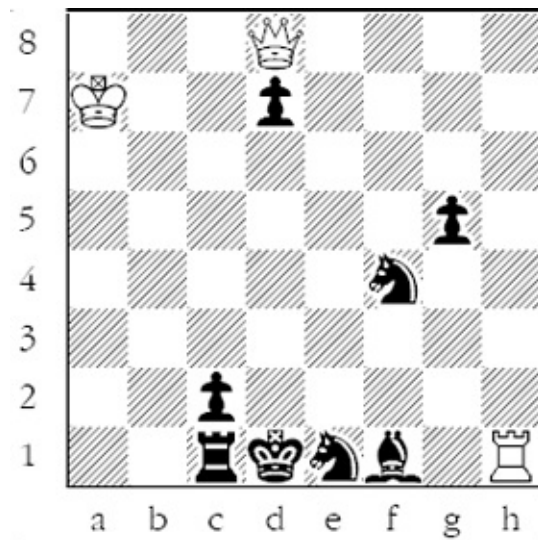
A King Maze reminiscent of the 'foolproof' *Pawn Maze* presented earlier. Here the white queen, already placed on the board gives mate, after the king eliminates blocks on d3. **1.Kb6 2.Kc5 3.Kd4 4.Ke3 5.Kf2 6.Kxf1 7.Kf2 8.Kg3 9.Kg4 10.Kxg5 11.Kxf4 12.Ke5 13.Kd6 14.Kxd7**
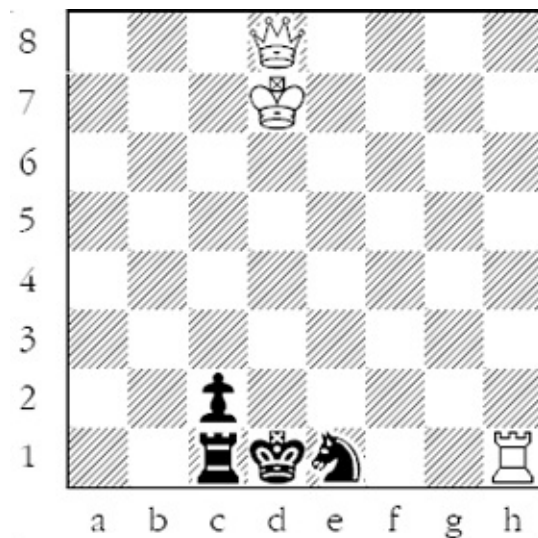
To avoid giving check the king must keep to the d-file. **15.Kd6 16.Kd5 17.Kd4 18.Ke3#**
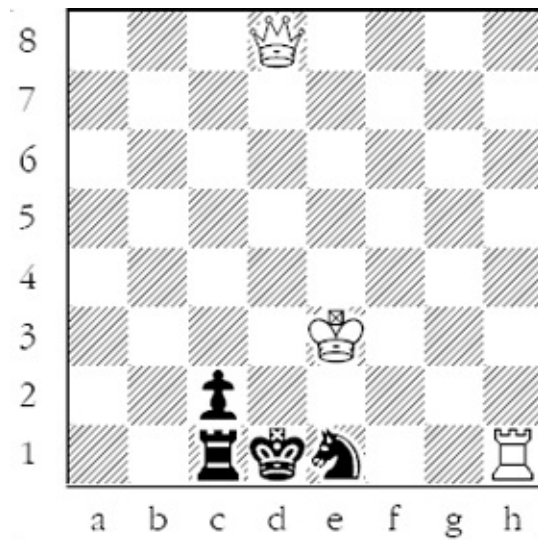
Another King Maze
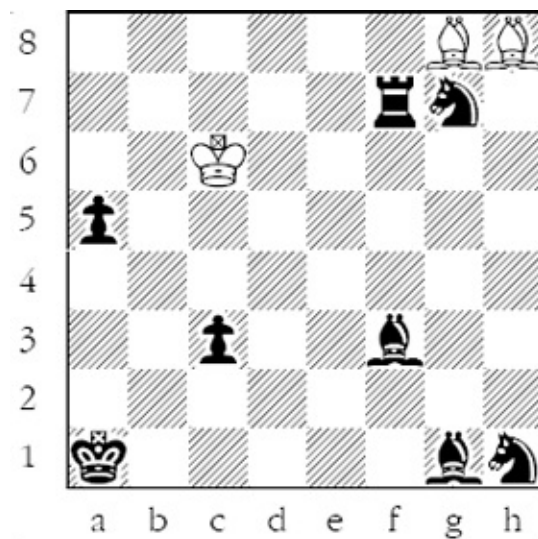
Mate on the long diagonal. White must clear the line while securing d4. **1.Kb5 2.Kc4 3.Kxc3 4.Kd2 5.Ke1 6.Kf1 7.Kxg1 8.Kh2 9.Kh3 10.Kh4 11.Kg5 12.Kg6 13.Kxf7 14.Kxg7**
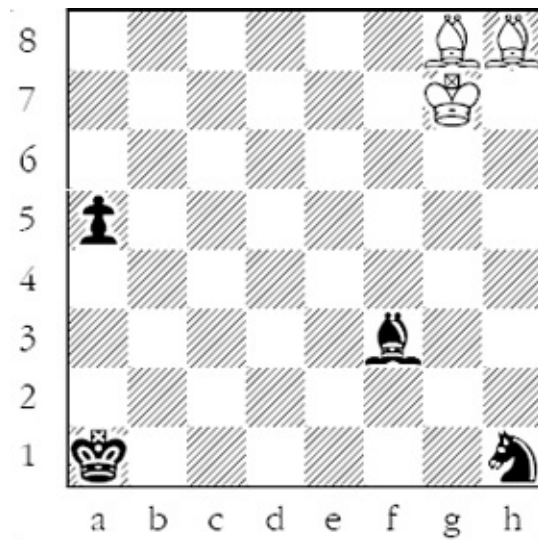
All that's left is a diagonal march to reach c2. **15.Kf6 16.Ke5 17.Kd4 18.Kc3 19.Kc2#**
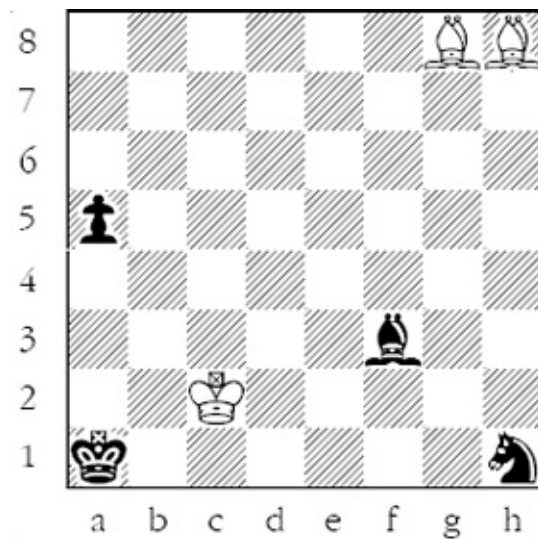
Multiple Moves

We return to over the board chess and the theme of multiple moves by the same piece. As previously noted, the board generally has to thin out before one piece can take over the show.

Our first example, a queen and knight ending, is taken from Capablanca's first international tournament. Capablanca concludes the game with eight consecutive

queen moves.
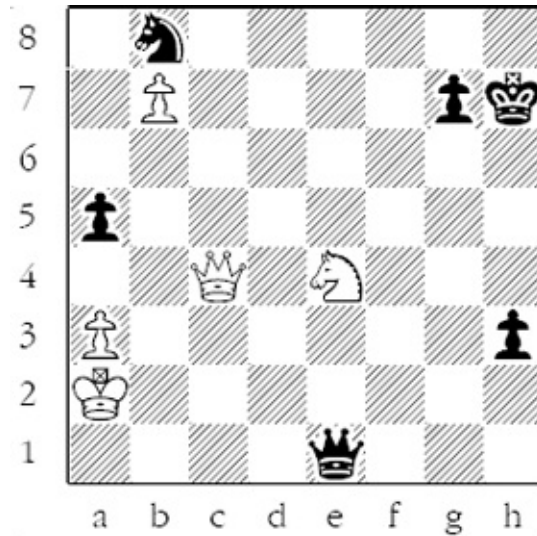
59.Qd3 Threatening 60.Ng5+ Kh6 61.Nf7+ Kh5 62.Qf5+ Kh4 63.Qg5# Another mate arises if Black plays 59...h2 60.Ng5+ Kh6 61.Nf7+ Kh5 62.Qf5+ Kh4 63.Qf4+ Kh3 64.Ng5+ Kg2 65.Qf3+ Kg1 66.Nh3#.
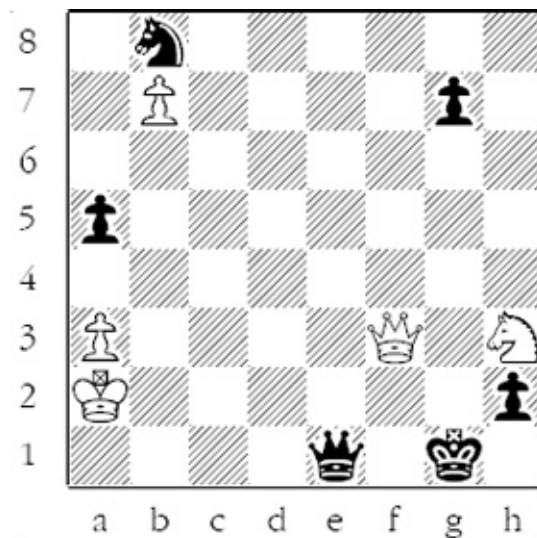
And 59...Qh4 is answered by 60.Ng5+ Kh6 61.Nf7+ Kh5 62.Qf5+ g5 63.Ne5.
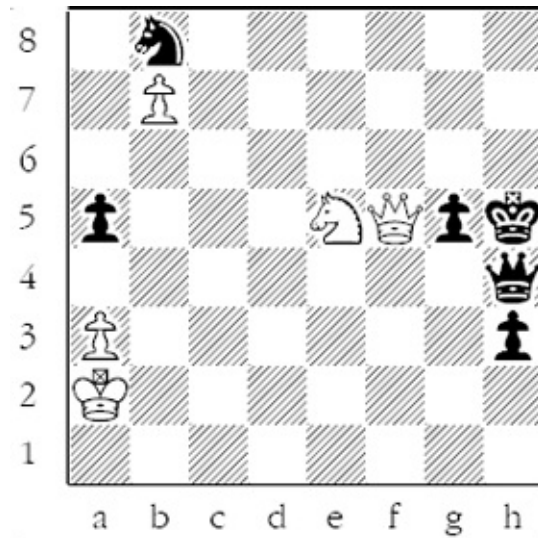
Black must give up his queen to avoid mate at g6 or h7.

Returning to the game:

59...g6 Janowsky lets the h-pawn go, making g7 available to the king. **60.Qxh3+ Kg7 61.Qf3**
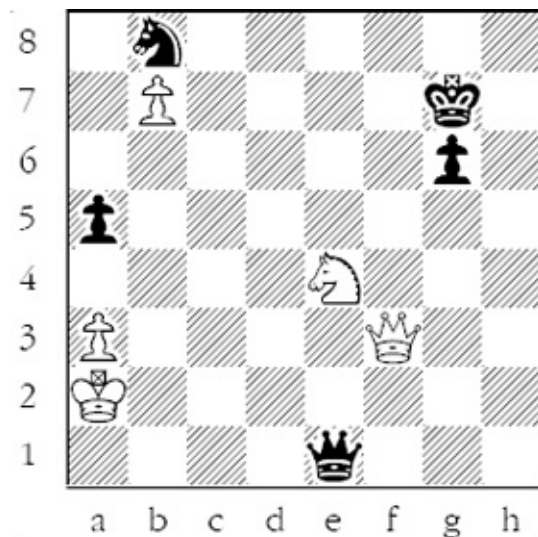
Threatens 62.Qf6+ Kh7 (if 62...Kh6 63.Qh8#) 63.Ng5+ and mate shortly. Another idea is to land the queen on e5 with check. This can arise after 61...Kh7 62.Qf7+ Kh6 63.Qf4+ Kh7 64.Qh2+ Kg7 65.Qe5+
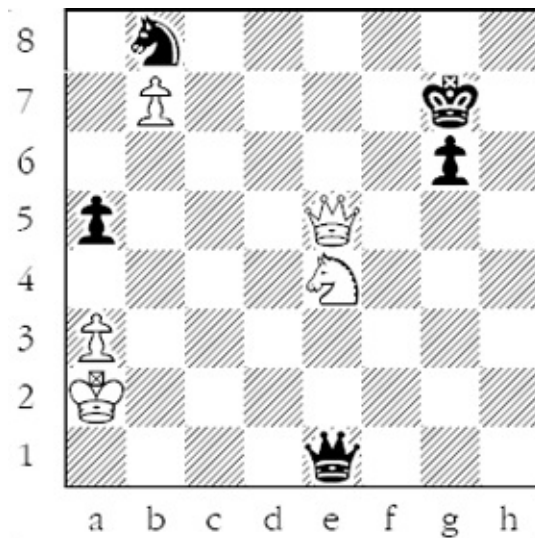
Black drops the queen to discovery, or the knight with check, or gets mated.

61...Qc1 Gets off the e-file, guards g5, and threatens 62...Qc2+ The refutation is rather surprising. **62.Qf6+ Kh7** If 62...Kg8, rather than take the g-pawn, it is simpler to play 63.Qe6+ Kg7 64.Qe7+ Kh6 65.Qf8+ transposing to the game. **63.Qf7+ Kh6** 63...Kh8 64.Qf8+ Kh7 65.Nf6#. **64.Qf8+ Kh5 65.Qh8+ Kg4 66.Qc8+ 1-0**
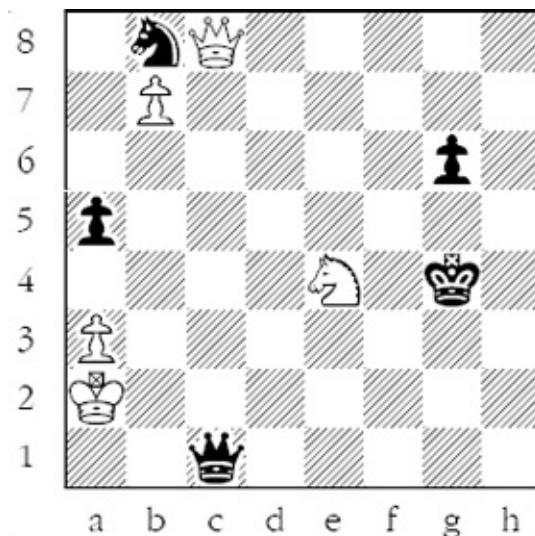
More of queens and knights, here in a semi-ending, with rooks on the board as well. A good example of queen infiltration.

Aronian vs. Karjakin

Wijk aan Zee 2007

After 39....Ke6
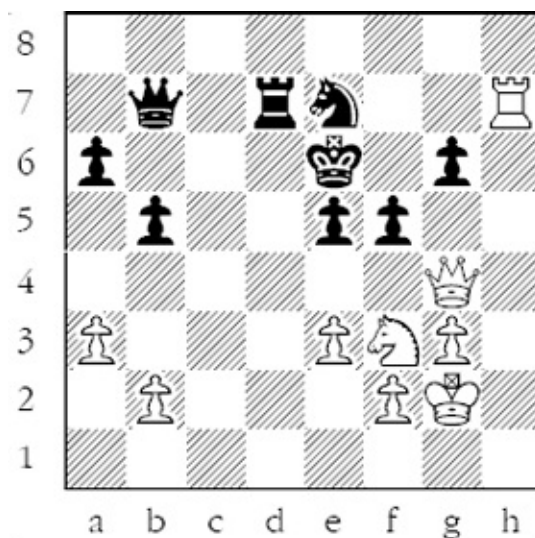
40.Qg5 The queen penetrates from the side of the board. **40...Qe4 41.Qh6 f4 42.Qf8** The basic threat is 43.Qf7+ Kd6 44.Qf6+ pushing the king away from the knight. **42...Nc6** The knight tries to run but White's next (an attack on the rook) draws him back to e7. **43.Qc8 Ne7 44.Qe8** Same threat as before (Qf7+) but now the knight can't move. **44...Kd6 45.Qf8** The king tries to run but to no avail. A seventh move by the white queen is threatened, 46.Qf6+, so Black has to defend with his queen. **45...Qd5 46.e4**
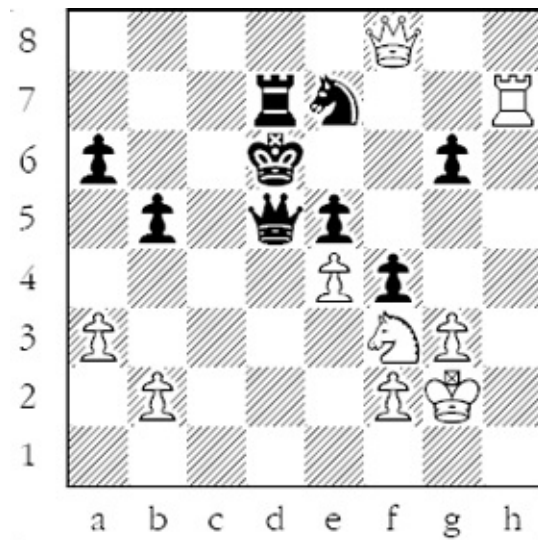
Now the knight is able to enter the fray: 46...Qg8 47.Qxg8 Nxg8 48.Rxd7+ Kxd7 49.Nxe5+. **46...Qe6 47.Ng5 1-0**
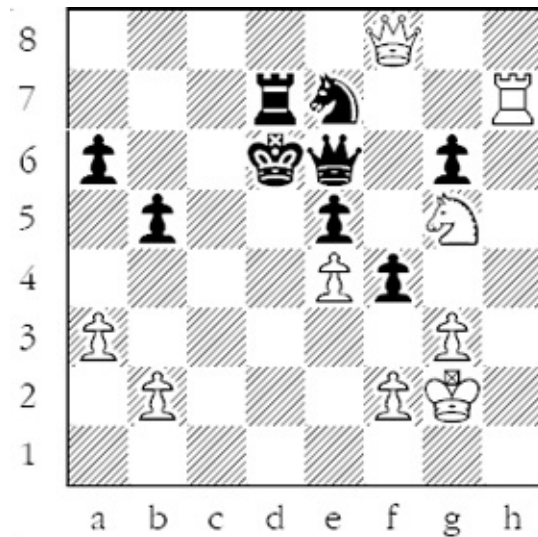
47...Qg8 48.Qf6+ wins.

Early opening lessons teach us to develop our pieces and avoid excessive pawn moves. But if the center is closed and the opposing forces are not in contact with one another, then it may be possible to delay development and to squeeze in quite a few pawn moves. That's what Morozevich managed to do in the opening that follows: eight pawn moves out of the first ten.

Morozevich vs. Lputian
Sochi 2007
French Defense

1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 Ne7 5.a3 Bxc3+ 6.bxc3 c5 7.h4 Nbc6 8.h5 Qa5 9.Bd2 Bd7 10.h6
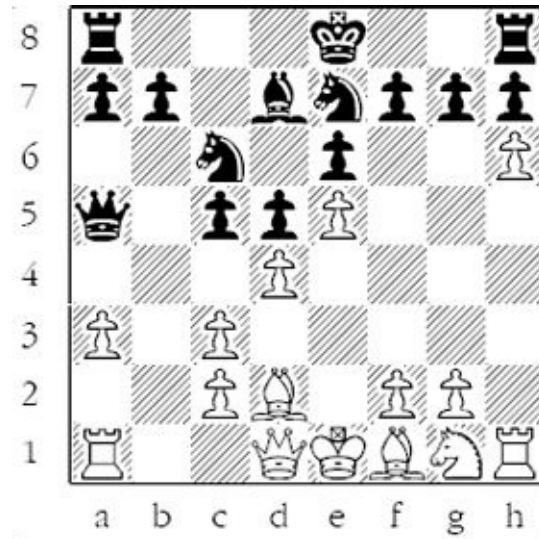
For the continuation, go back to , rook moves.

In the next example, We pick up the action at White's 57th turn.

M. Carlsen vs. Morozevich
Morelia/Linares 2007
After 56...Bxh4
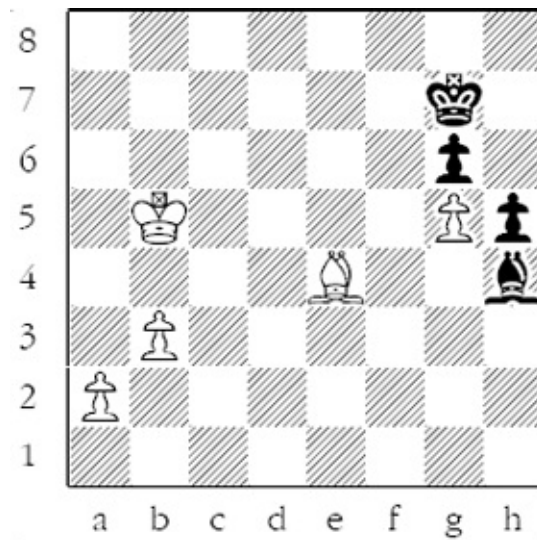
After Black takes at g5, it becomes a race to queen, so it's not surprising that of White's next ten moves, nine are with the pawns. **57.a4 Bxg5 58.a5 Kf6 59.a6 Be3 60.Kc6 g5 61.b4 Ke5**
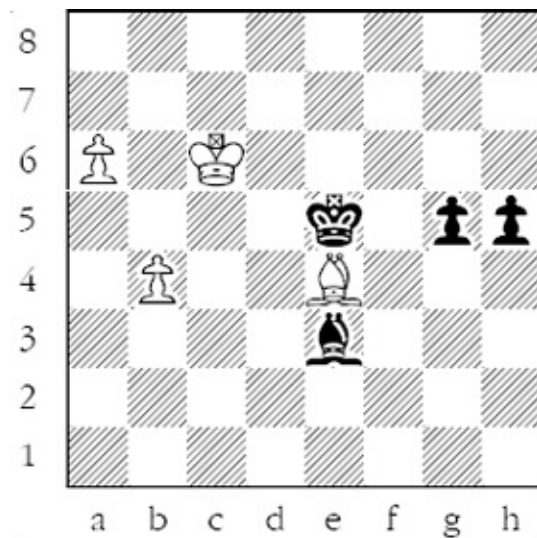
62.b5 In the race to promote, the bishop is expendable. **62...Kxe4 63.b6 g4 64.a7 g3 65.a8/Q Kf3** Black can resign here but from inertia we get a few more moves. **66.b7 Bf4 67.Qf8 Ke4 68.Qe8+ 1-0**
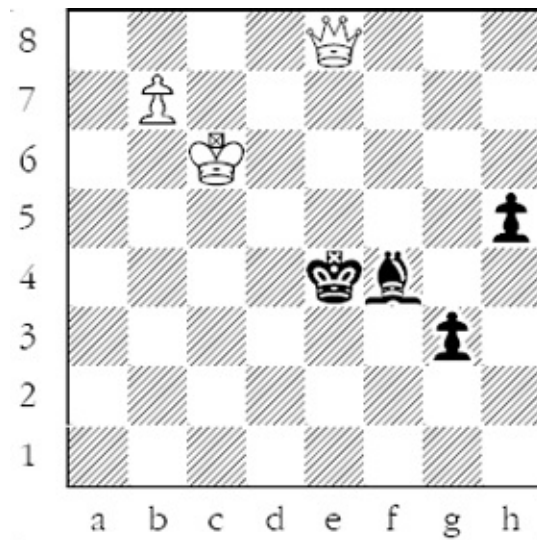
Extended king moves may be termed excursions, jaunts, or more usually king marches. A negative example is the king hunt. We saw such a king hunt earlier, in the comments to Capablanca vs. Janowsky.

Here's another conducted by Steinitz in an exhibition game.

Steinitz vs. Rock
London 1863
Evans Gambit

1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.0-0 Nf6 7.Ba3 Bb6?
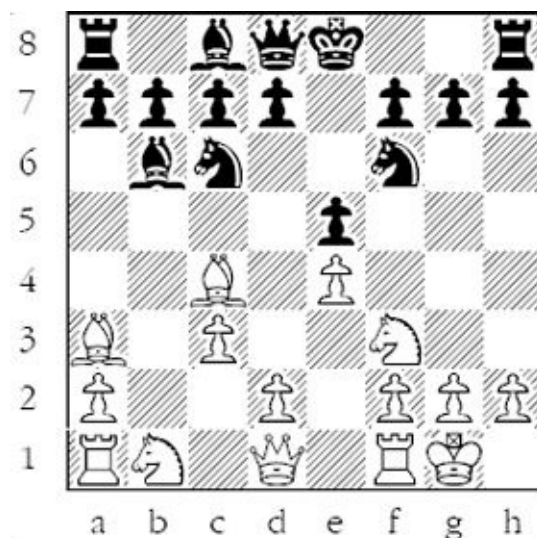
To make a5 available to the knight should White play Qb3, but it leads to trouble. First 7...d6 and then castling looks to be O.K. **8.d4 exd4 9.Qb3 d5? 10.exd5 Na5** Programmed into his seventh move. **11.Re1+ Be6**
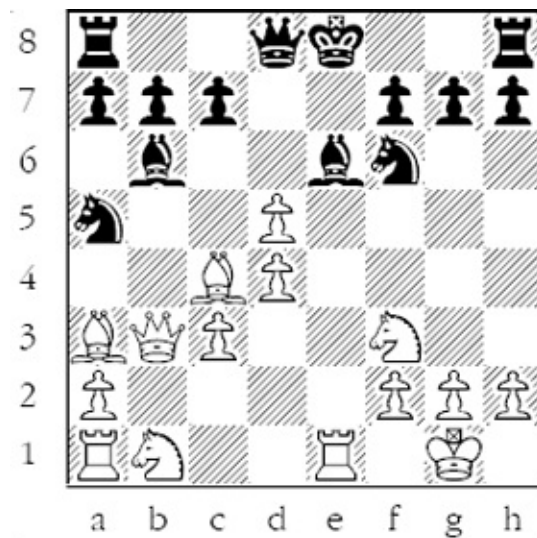
12.dxe6!! Queen sacrifice; the hunt begins. **12...Nxb3 13.exf7+ Kd7 14.Be6+ Kc6 15.Ne5+ Kb5 16.Bc4+ Ka5 17.Bb4+ Ka4 18.axb3# 1-0**
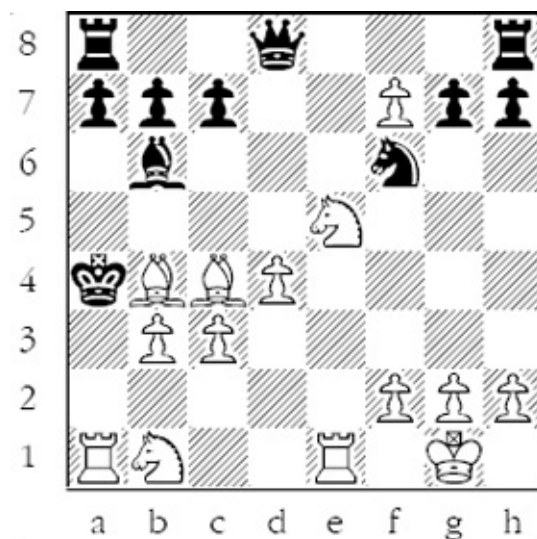
Since White doesn't need his queen rook or queen knight to give mate, the story goes that at the start of the game, Steinitz gave odds of a1-rook and b1-knight. It's just a concoction.

In endgame we often see the king trying to lose a move, looking to place his opponent in *zugzwang.* Puzzle King Sam Lloyd created a clever example in one of his problems.

Sam Lloyd 1856

White Mates in 14
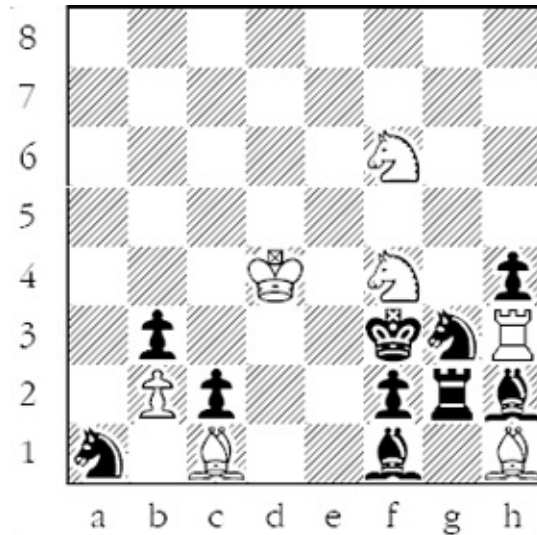
There's a set mate if Black moves his light-squared bishop, 1...Ba6 2.Bxg2#. But if the bishop is allowed to move with check, say 1.Kd5? Bc4+ all bets are off, 2.Kxc4 f1/Q+
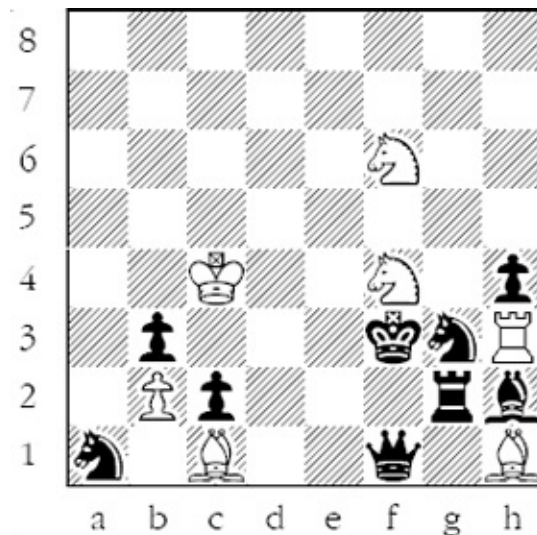
White's goal is to land his king on h4 while the black bishop (the only other piece Black can move) is on h2. Then Bh2-g1 results in Rxg3 mate. But how does he do that? If 1.Ke5 Bg1 2.Kd6 Bh2 3.Ke7 Bg1 4.Kf8 Bh2 5.Kg7 Bg1 6.Kh6 Bh2 7.Kg5 Bg1 8.Kxh4 and now 8...Bh2 finds the bishop protecting his knight.
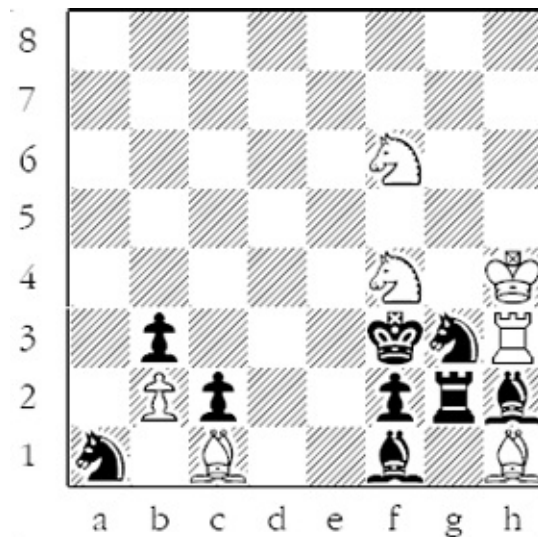
The king has to lose a move and that means stepping on a light square without being checked by the f1-bishop. There is only one such square, a8.

Returning to the original position:

1.Kc5 Bg1 2.Kb6 Bh2 3.Ka7 Bg1 4.Ka8
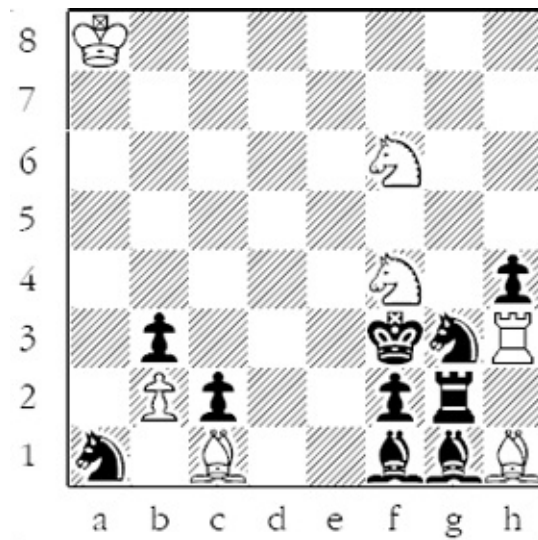
He's done it. Now when the king arrives on h4 the tempos fall into place. **4...Bh2 5.Kb8 Bg1 6.Kc7 Bh2 7.Kd6 Bg1 8.Ke7 Bh2 9.Kf8 Bg1 10.Kg7 Bh2 11.Kh6 Bg1 12.Kg5 Bh2 13.Kxh4**
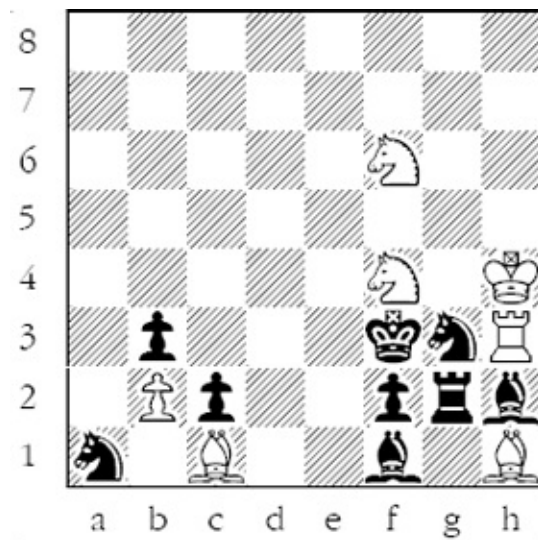
The king has arrived on time. **13...Bg1 14.Rxg3#.**

There are other reasons why a player may chose to march his king around the board. The most common are to escape enemy checks and to support passed pawns. We see both in the following example, perhaps the granddaddy of all king marches. In fact there are four separate marches in all by the black king.

New York 1889

We pick up the action at Black's 54th move.
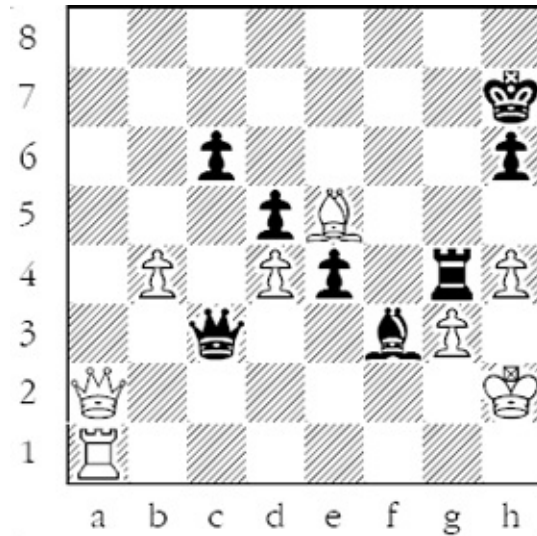
54...Kg6 The start of the first king march, heading eventually to h3. **55.Kh3 Kh5 56.Rf1 Qd3 57.Qf2 Rg6 58.Kh2 Qc4 59.Rb1 Kg4 60.Kg1 Qd3 61.Re1 Rg8 62.Qb2 Ra8 63.Qc1 Ra2 64.Qf4+ Kh3**
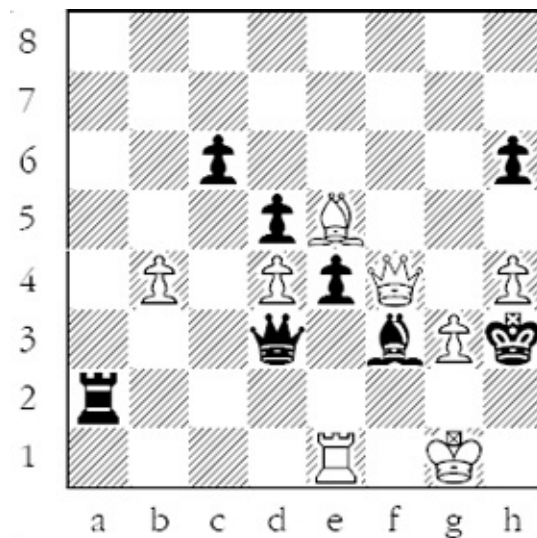
On the verge of getting mated Tchigorin is able to use the position of the black king to get the queens off the board. The march of the black king stalls for a

while as other factors come into play. **65.Qf5+ Bg4 66.Qf1+ Qxf1+ 67.Kxf1 Ra3 68.Bf4 Rd3 69.Kf2 Rf3+ 70.Kg1 Rb3**
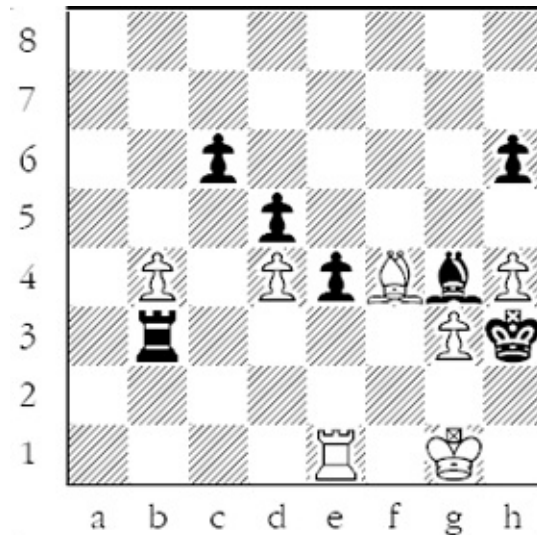
Black could have preserved his h-pawn, but he intends to exchange it for the two white kingside pawns. **71.Bxh6 Rxg3+ 72.Kf2 Rf3+ 73.Kg1 Kxh4 74.Re3 Rf7 75.Rc3 Bd7 76.Kg2 Rf6 77.Bd2 Bc8 78.Be1+ Kg5** Black's forces have been pushed back and Tchigorin takes the opportunity to exchange his weak b-pawn. **79.b5 Bb7 80.bxc6 Bxc6 81.Rg3+ Kh5 82.Bd2 Bb7 83.Rg5+ Kh4 84.Rg7 Rb6 85.Bg5+ Kh5 86.Be3 Rb3 87.Kf2 Kh4**
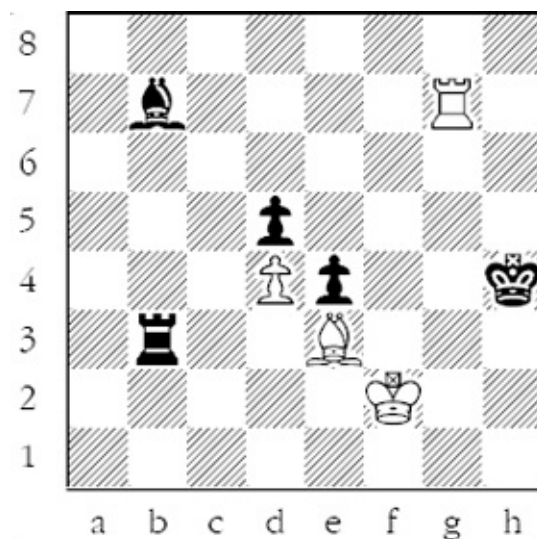
88.Rh7+ In the tournament book Steinitz suggests 88.Rg6, with the idea of maintaining the rook on the g-file, confining black's king to the h-file. But to Tchigorin at the board, facing 88...Rb2+ confining white's king to the back row, with the black king lurking at h4, this did not look too cozy. Hence the decision to drive the king off and with this the second king march begins. **88...Kg4 89.Rg7+ Kf5 90.Rg5+ Ke6 91.Rg6+ Kd7 92.Rh6 Bc6 93.Rh7+ Kc8 94.Rg7 Kb8**
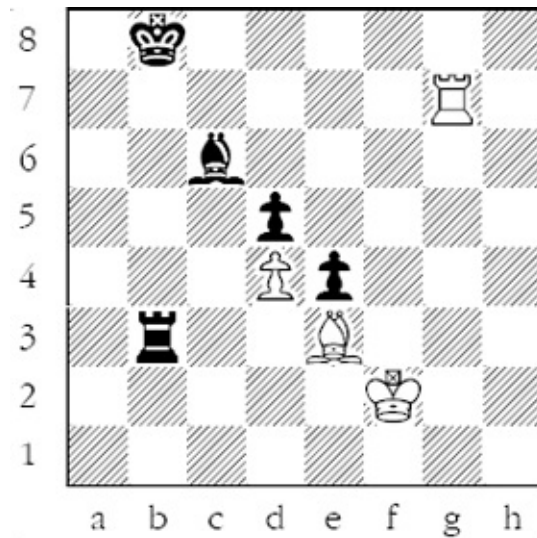
End of the second march. The third will bring the king to a2. **95.Rg1 Kb7 96.Rc1 Bb5 97.Rc2 Bc4 98.Rc1 Kb6 99.Re1 Kb5 100.Rd1 Kb4 101.Bd2+ Ka3 102.Bc1+ Ka2**
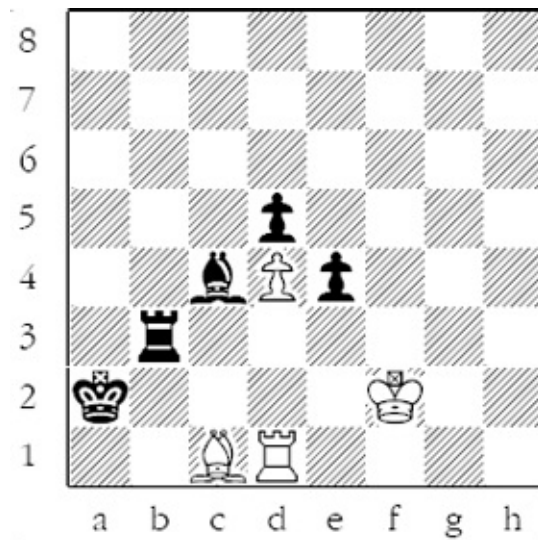
The fourth and final march will shift the king to the center files where it can support the passed e-pawn. **103.Be3 Kb2 104.Re1 Rb8 105.Bf4 Rh8 106.Re3 Bd3 107.Rg3 Kc3 108.Be3 Rf8+ 109.Kg2 Rf5 110.Bf2 Kc2 111.Re3 Kd2 112.Rg3 Rf6 113.Kg1 Be2 114.Ra3 Bd3**
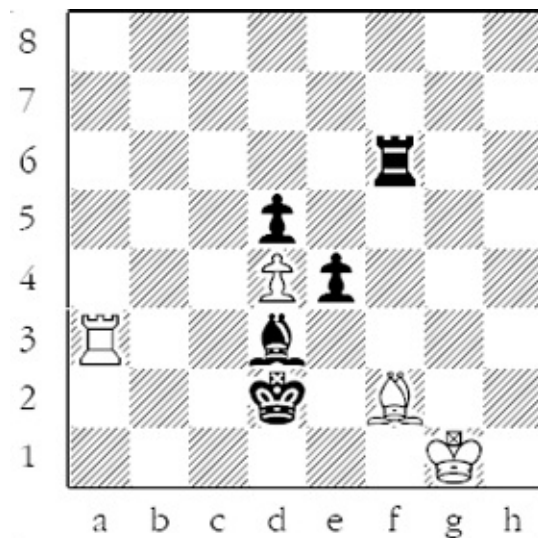
115.Ra2+ Kd1 116.Kg2 Rg6+ 117.Kh2 Rf6 118.Kg2 Rf3 119.Ra1+ Kd2 120.Ra2+ Bc2 121.Ra1 Rb3
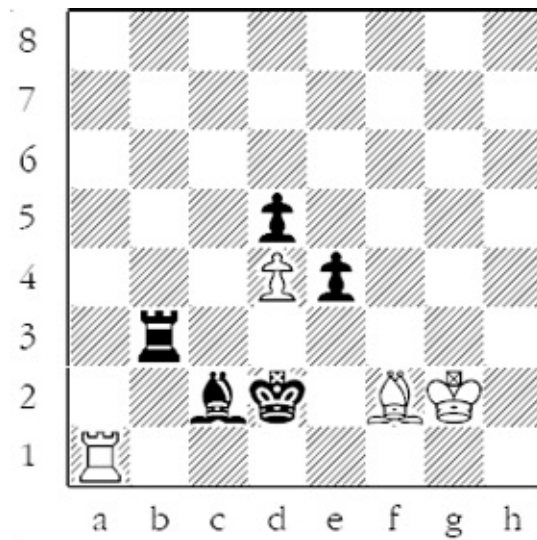
"After long and very clever maneuvering Black has secured the well-supported advance of the king pawn without being harassed by checks, and he must win in the end." (Steinitz) **122.Bh4 e3 123.Kf3 Be4+ 124.Kf4 Rb1 125.Ra2+ Bc2 126.Ke5 Rh1 127.Bd8 Rh5+ 128.Kd6 Kd3 129.Kc5 e2 130.Ra3+ Ke4 131.Ra7 Rh1 132.Ba5 Kf3**
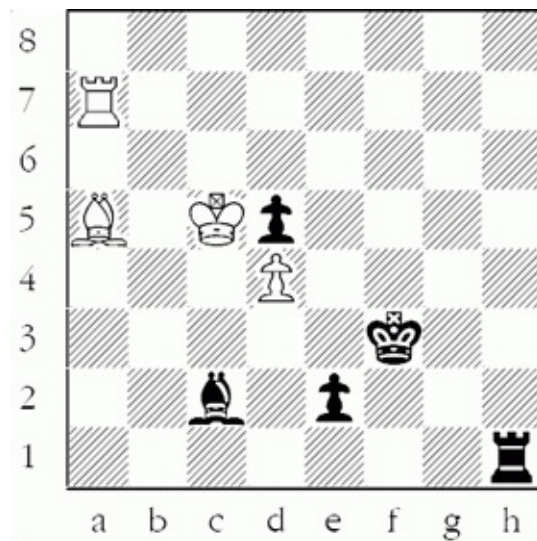
"The position is very singular and instructive. If 133.Kxd5 Ra5+ followed by 134...Rxa5 and wins; or if 133.Rf7+ Ke3 134.Re7+ (or 134.Kxd5 Bb3+ and wins) 134...Be4 winning easily." (Steinitz) **133. Bd2 Be4 134.Ra3+ Kf2 135.Ra2 e1/Q 0-1**
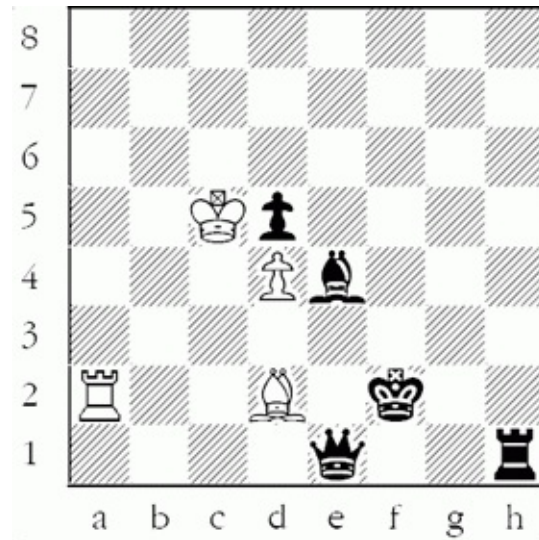
Tchigorin has to give the bishop 136.Bxe1+ Kxe1, and eventually the d4-pawn.

Having accumulated still more information (this time we won't categorize it) you are certainly ready to start solving the *Mazes* of Chapter Two.

We add a cautionary note. The *Mazes* here tend to run longer than those of the previous chapter and will require greater visualization skills to grasp the final mating position. Still, if you've come this far you should be up to the task. So it's time to take the plunge and solve some more *Chess Mazes.*

Queen Mazes

#109
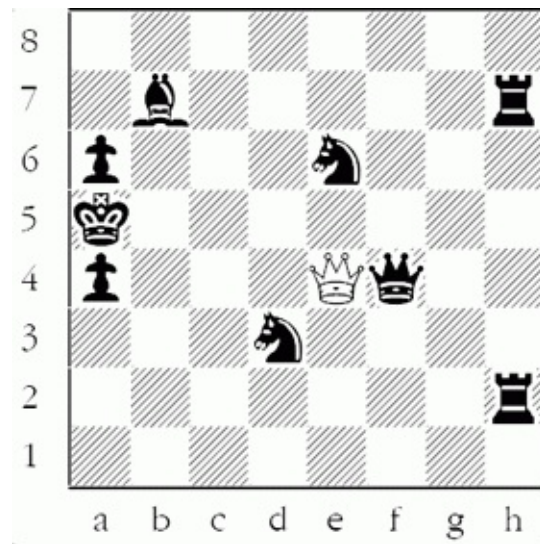
#110
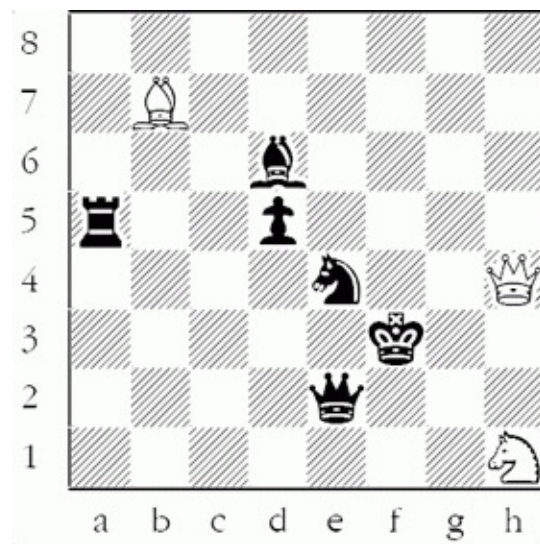
#111
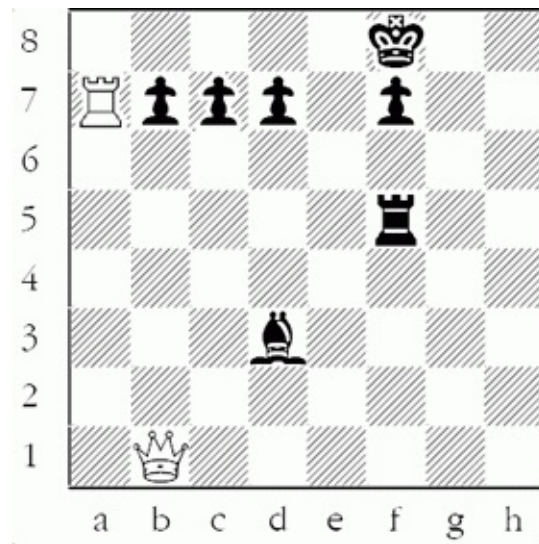
#112
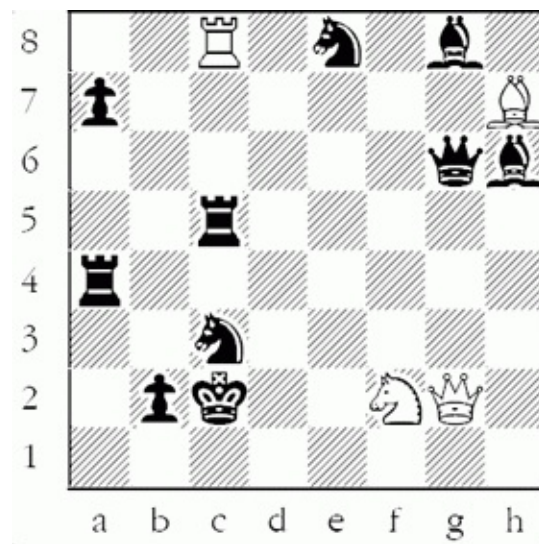
#113
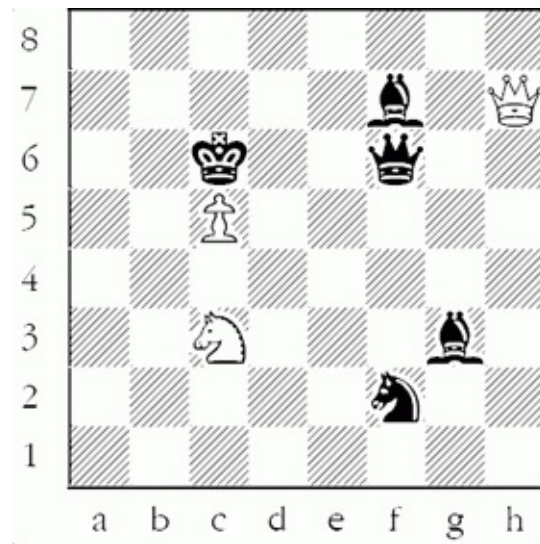
#114
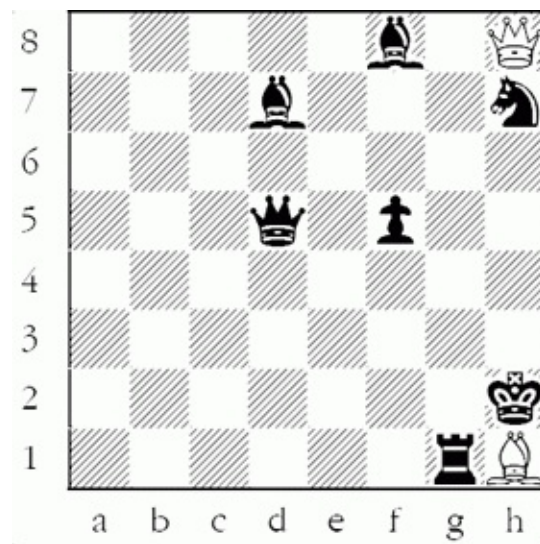
#115
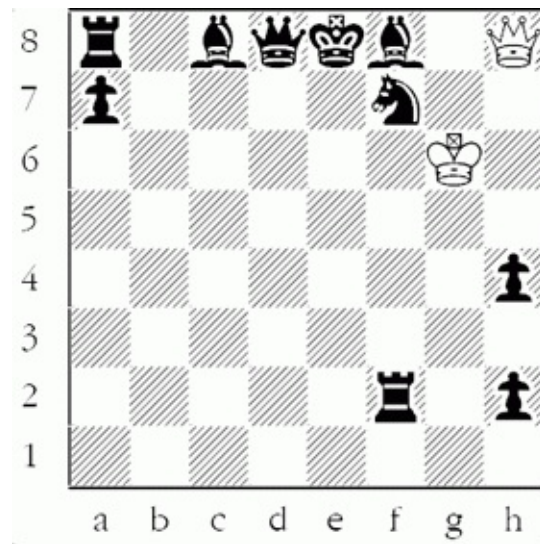
#116
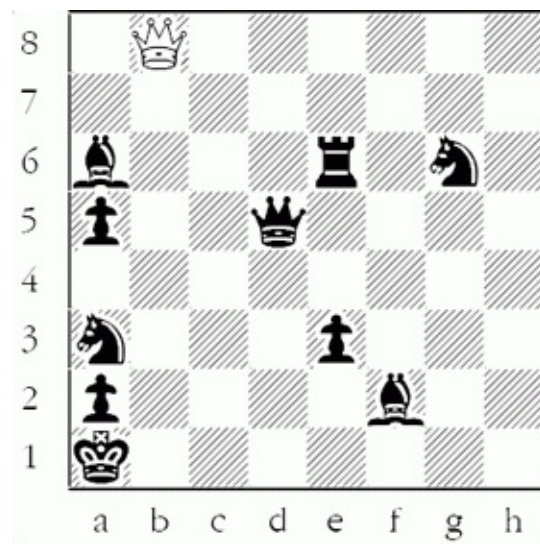
#117
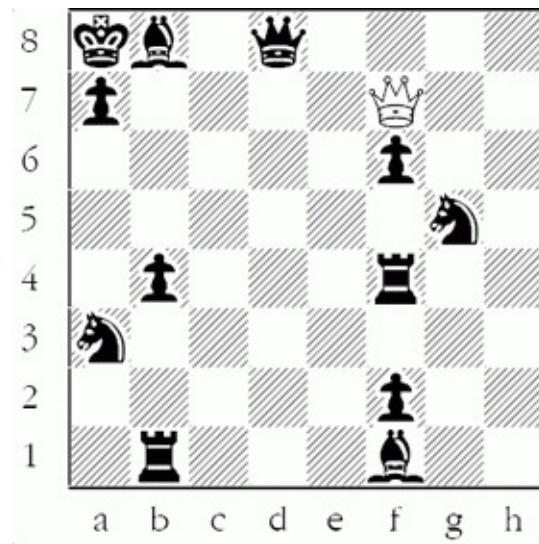
#118
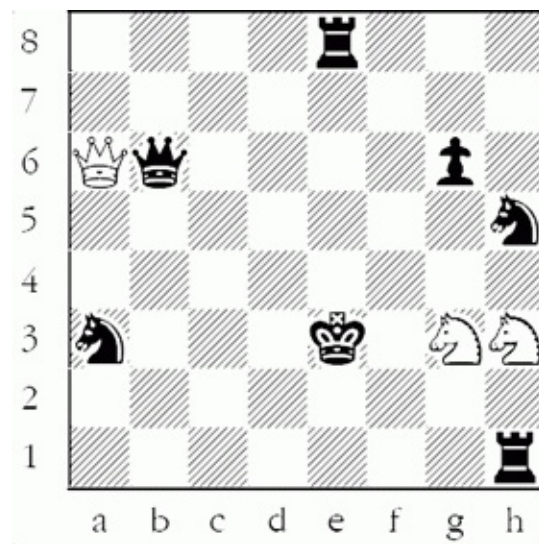
#119
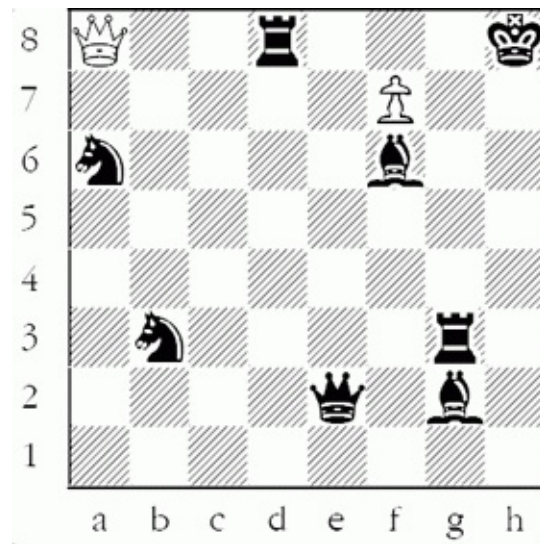
#120
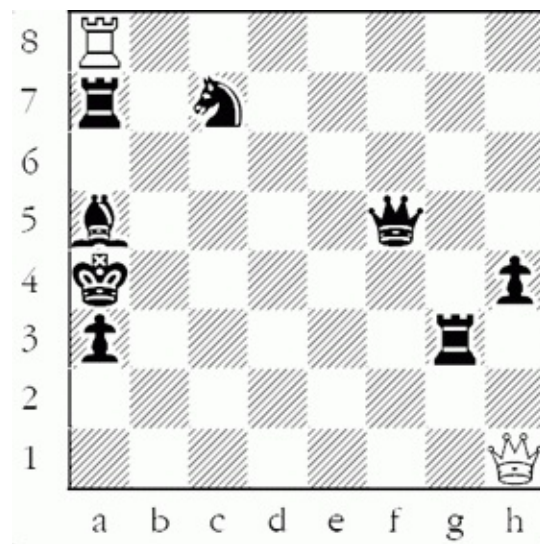
#121
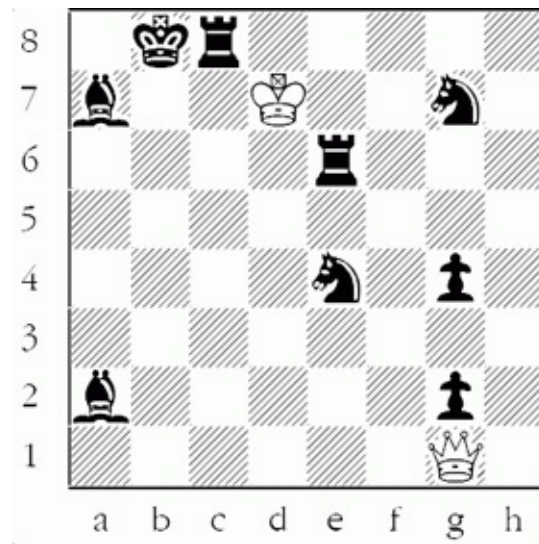
#122
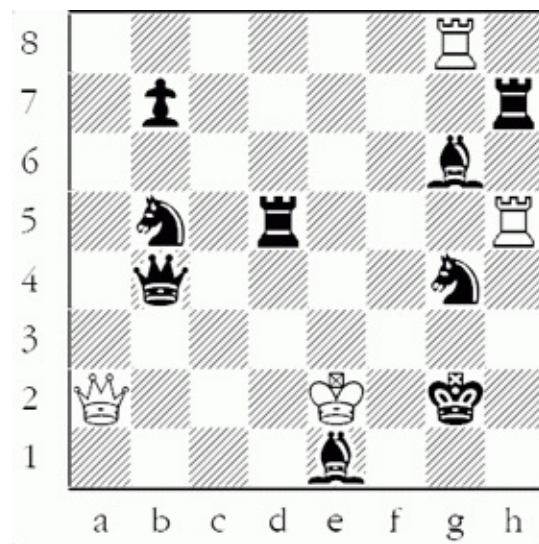
#123
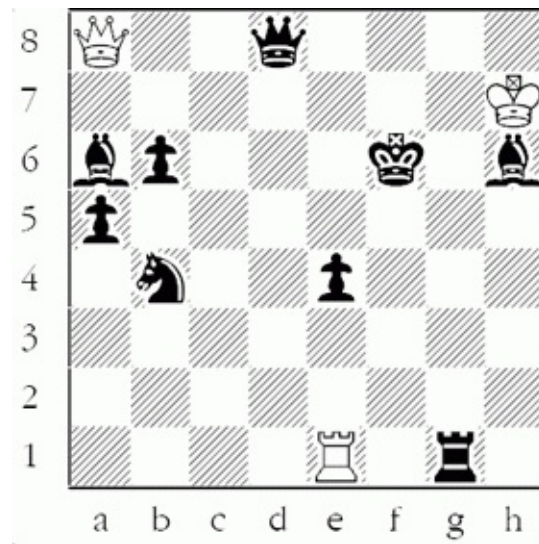
#124
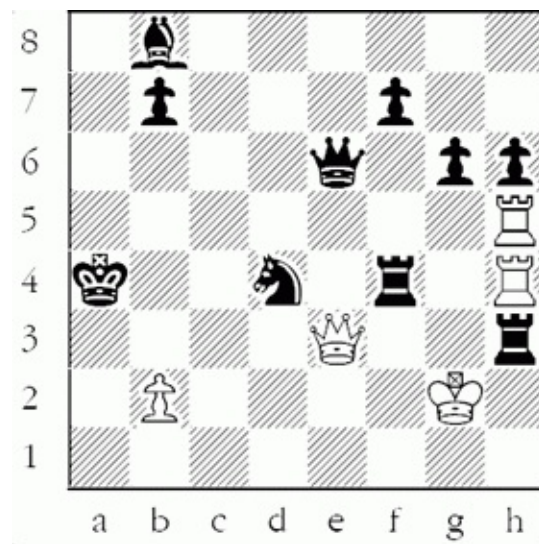
#125
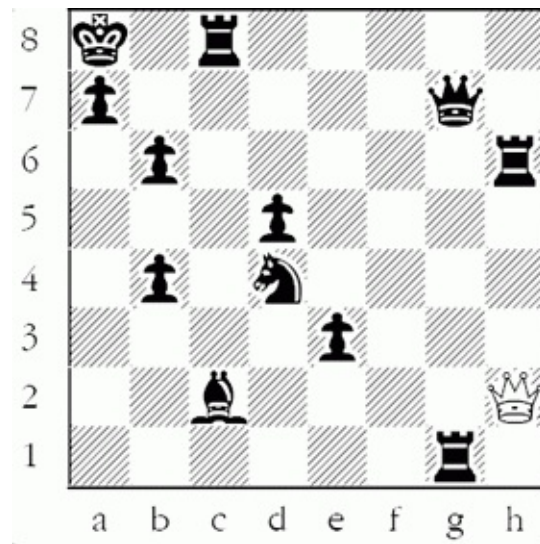
#126
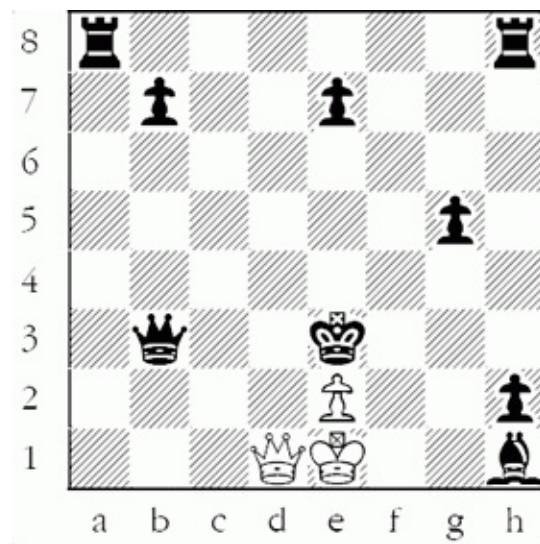
#127
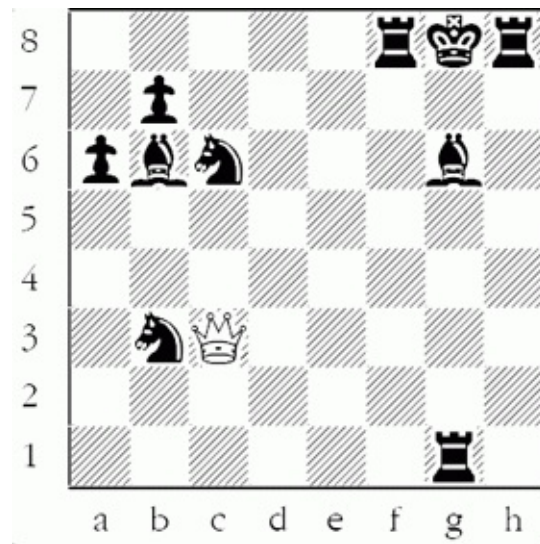
#128
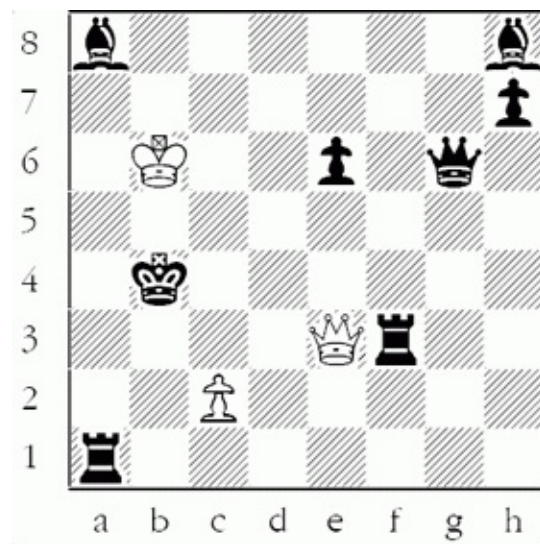
#129
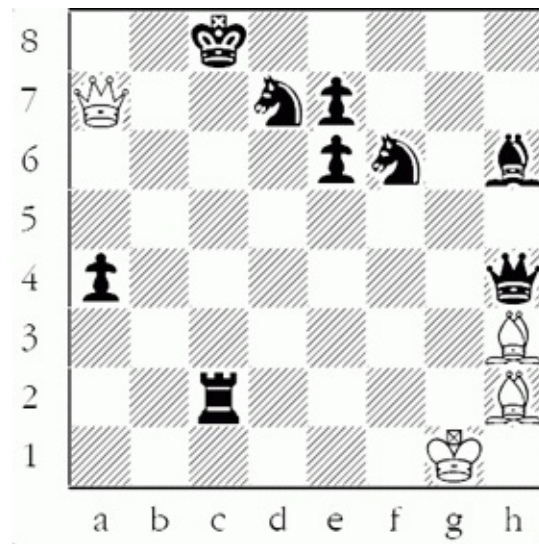
#130
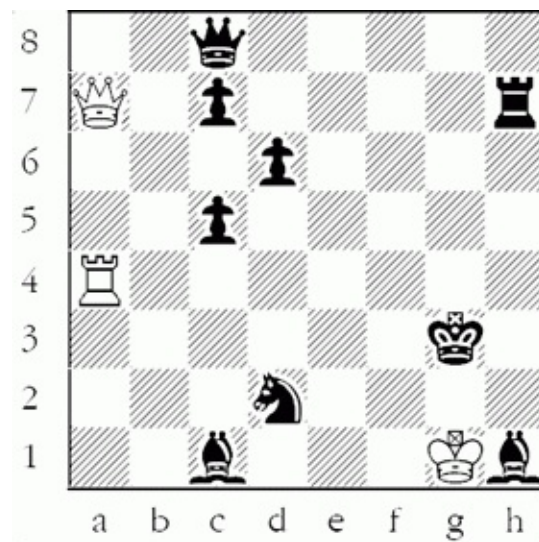
#131
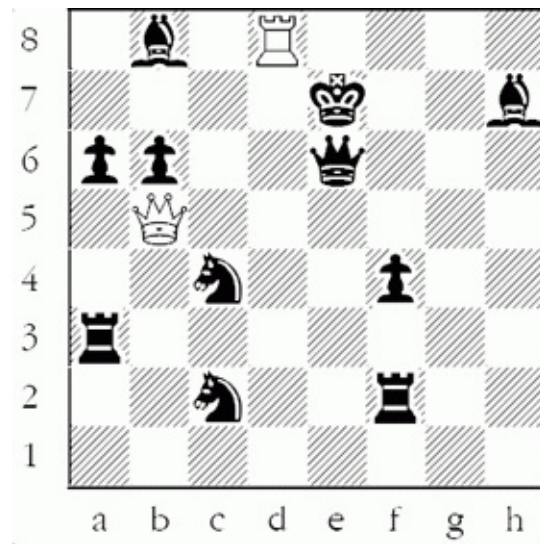
#132
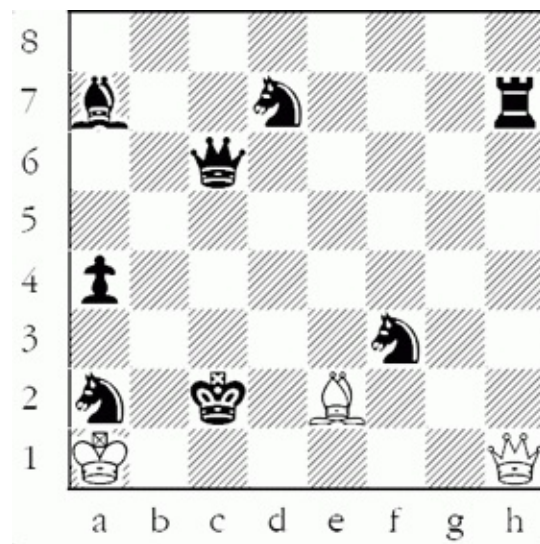
#133
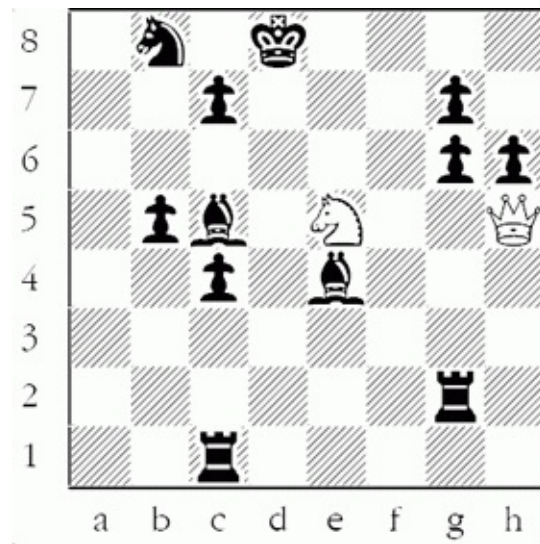
#134
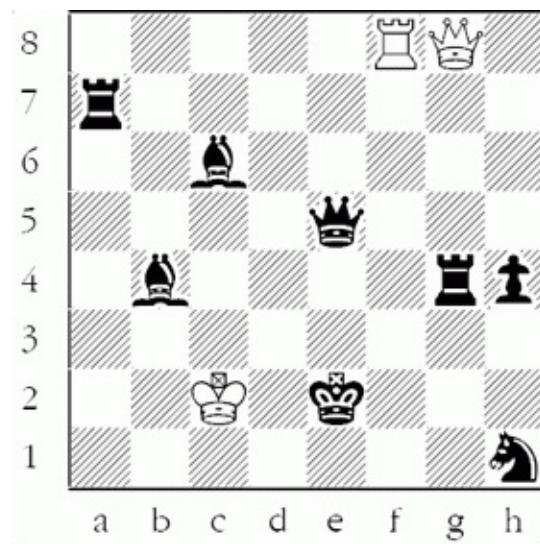
#135
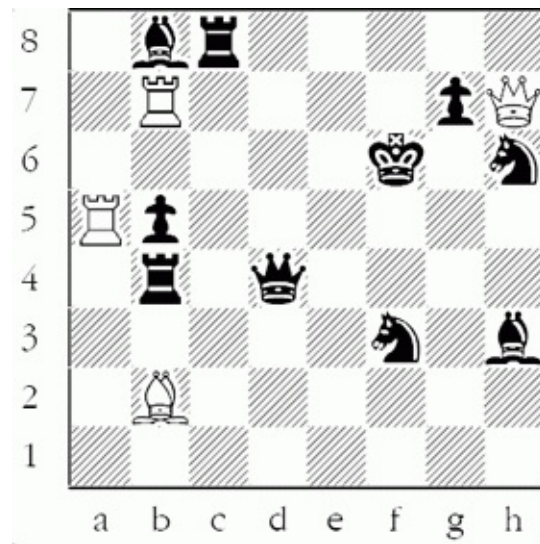
#136
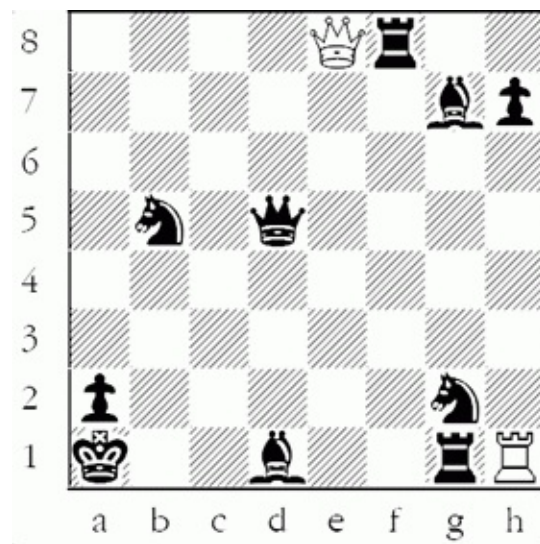
#137
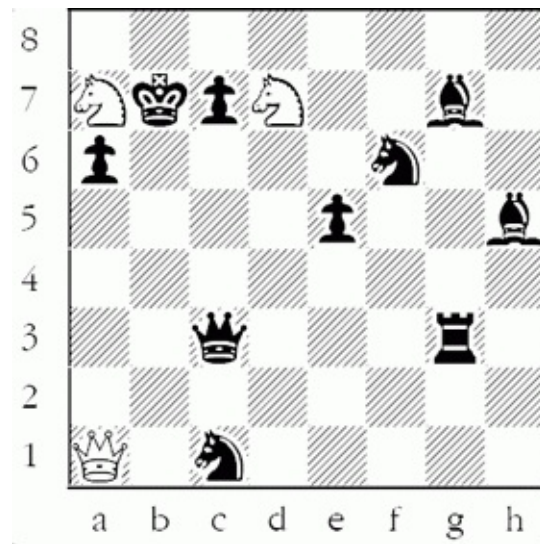
#138
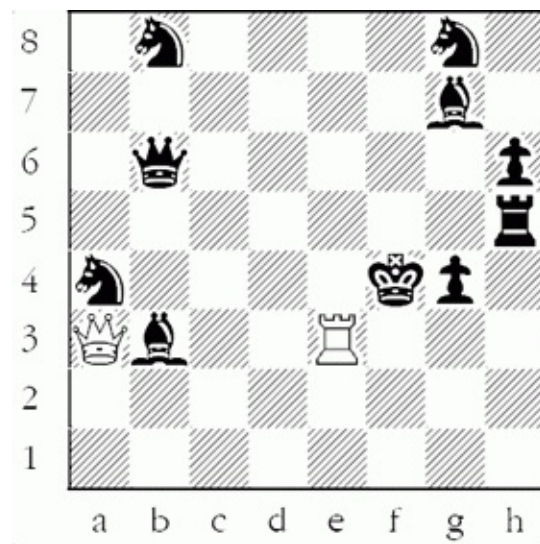
#139
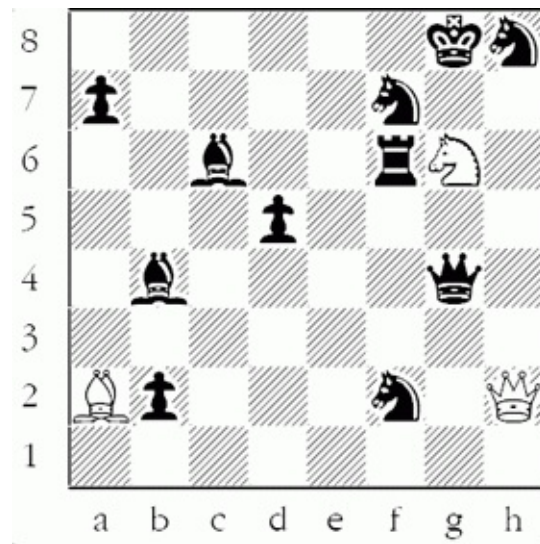
#140
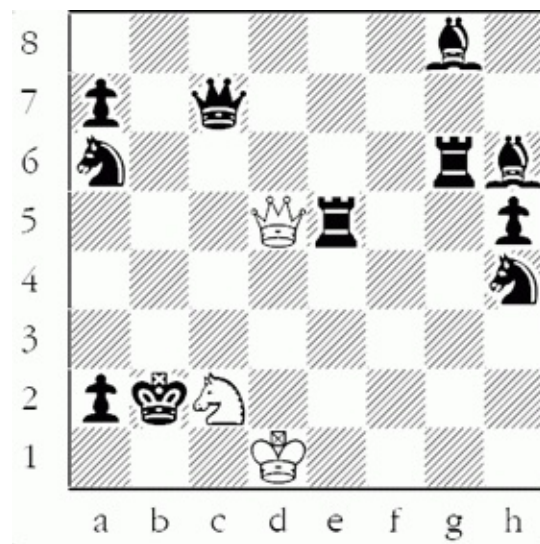
#141
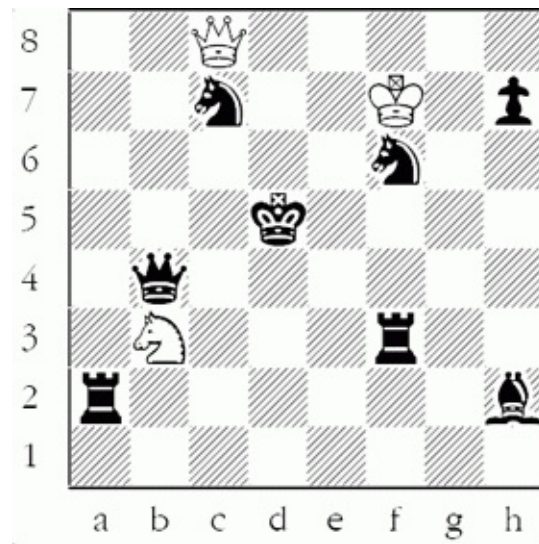
#142
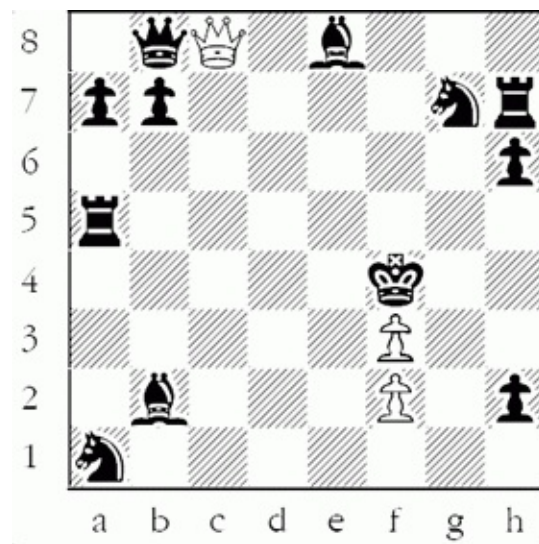
#143
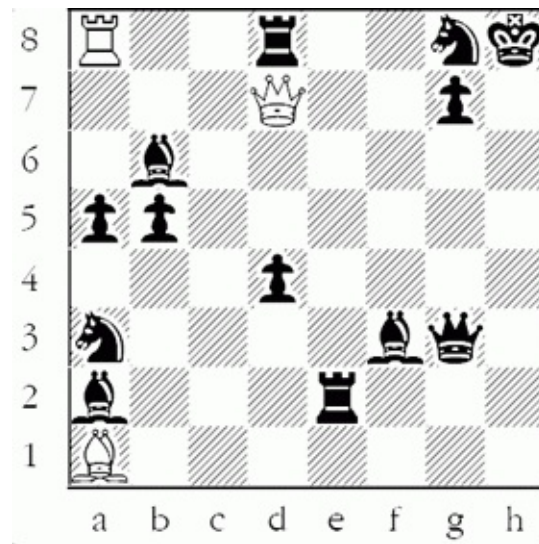
#144
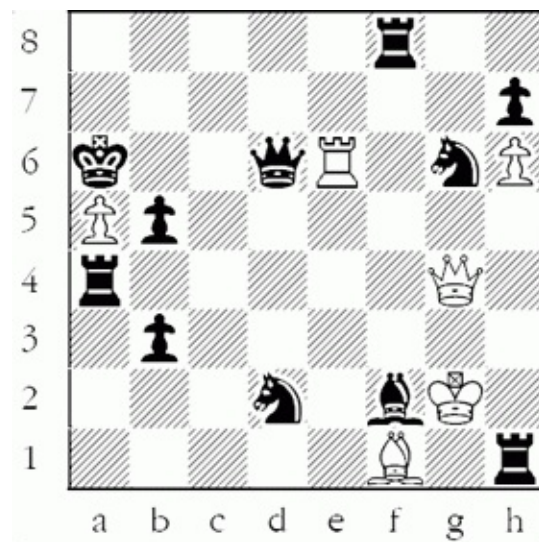
Pawn Mazes

#145
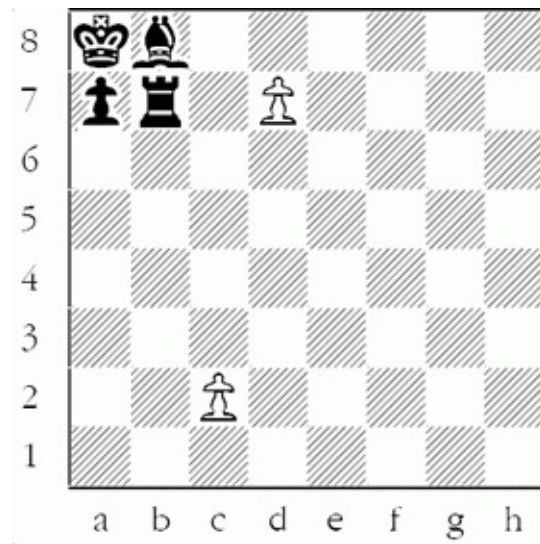
#146
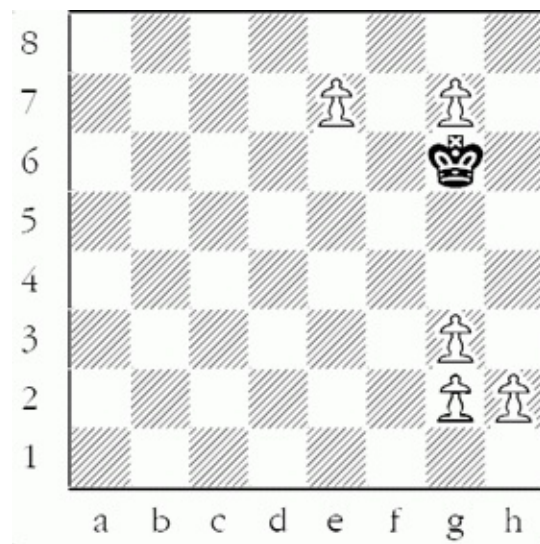
#147
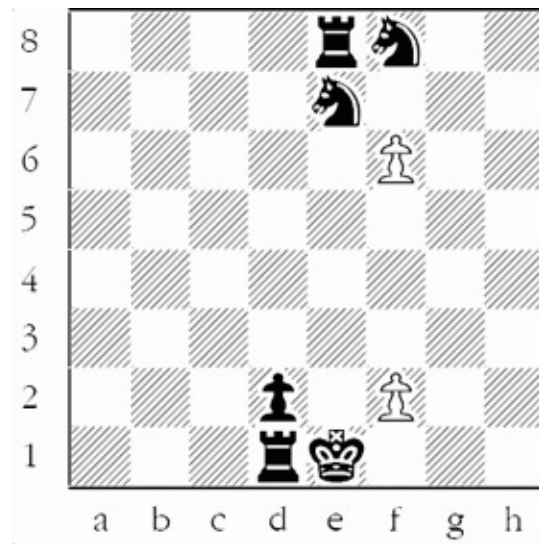
#148
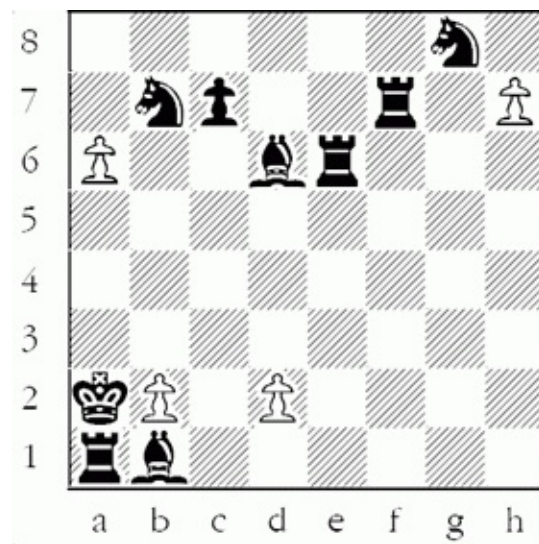
#149
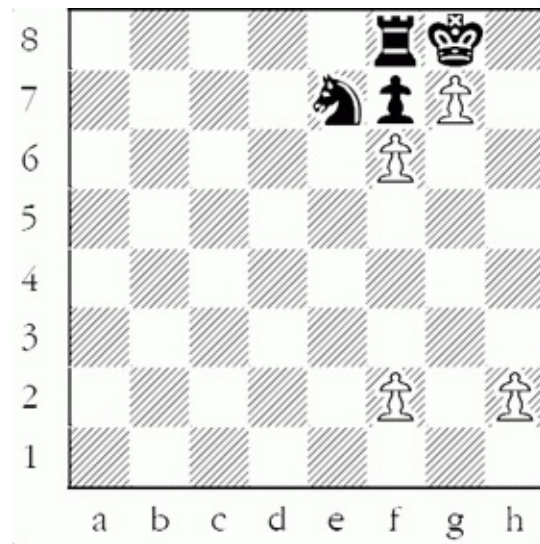
#150
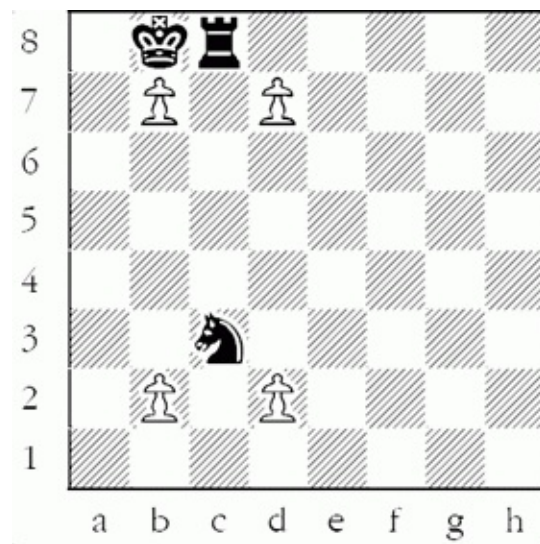
#151
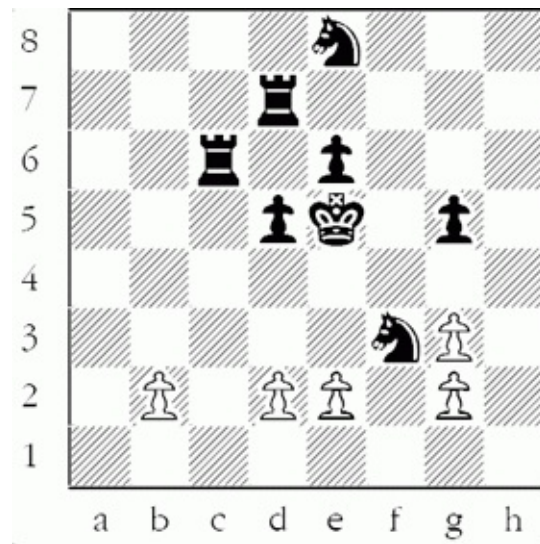
#152
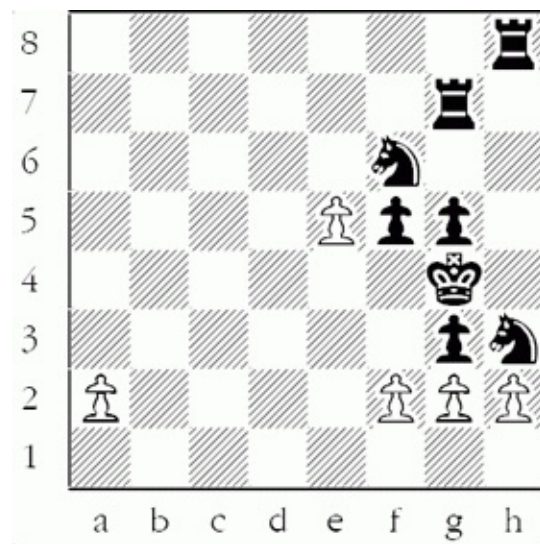
#153
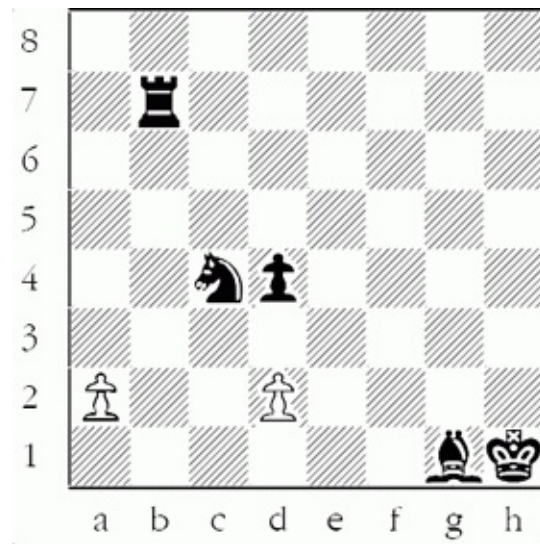
#154
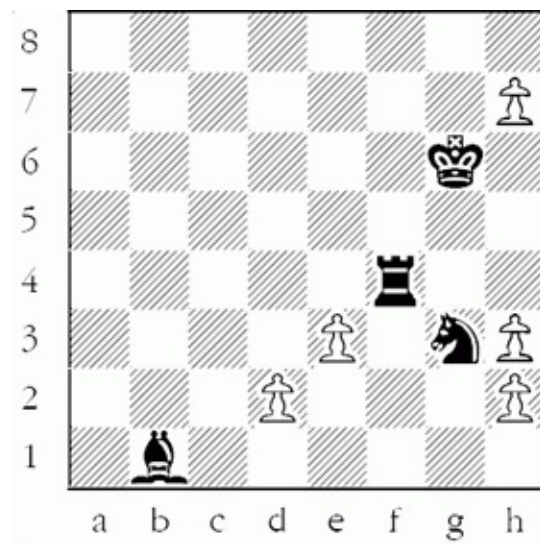
#155
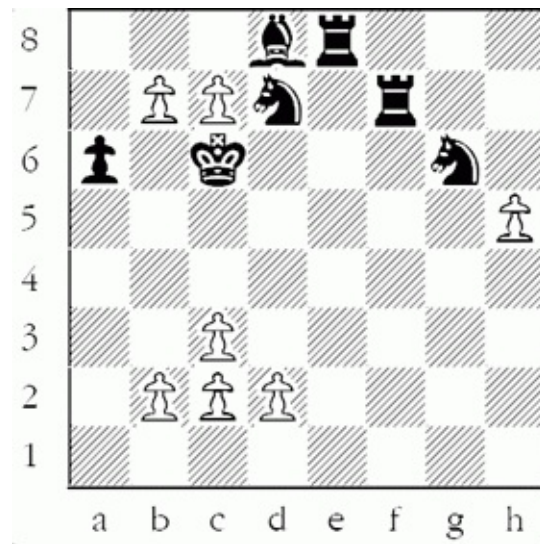
#156
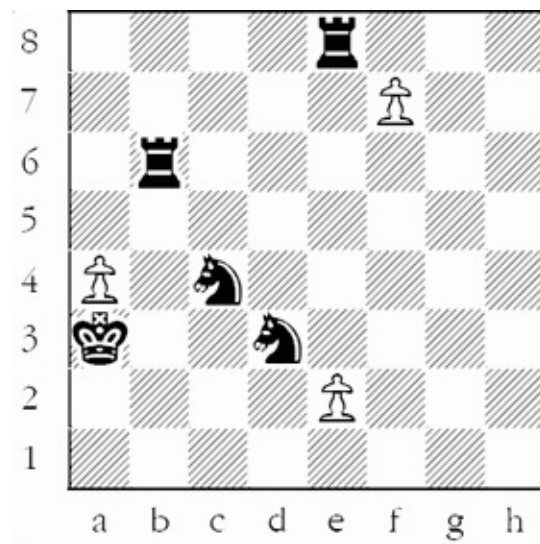
#157
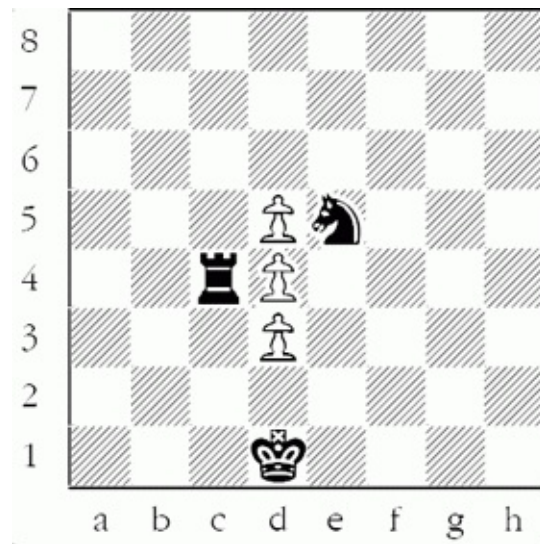
#158
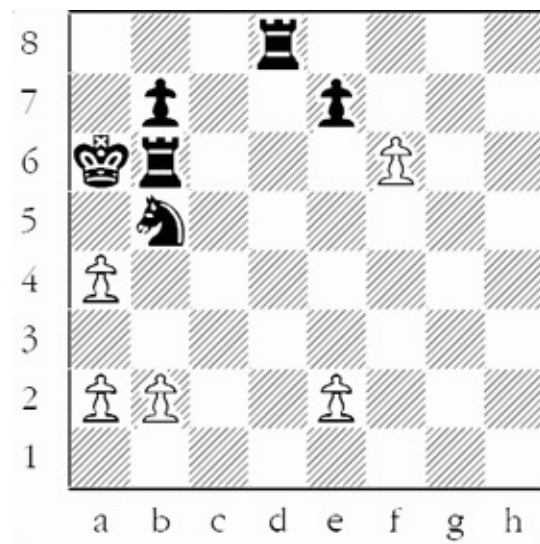
#159
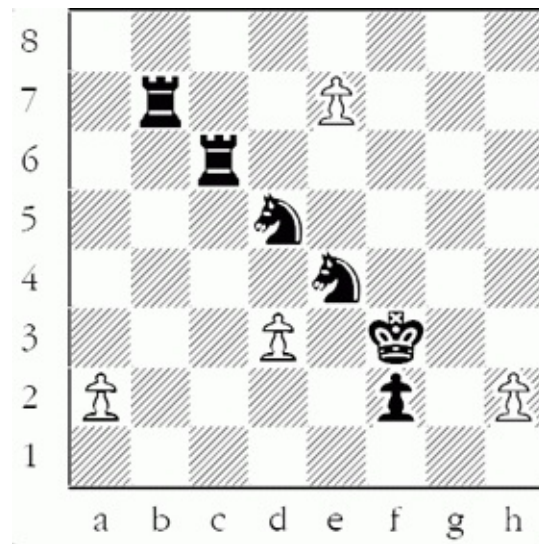
#160
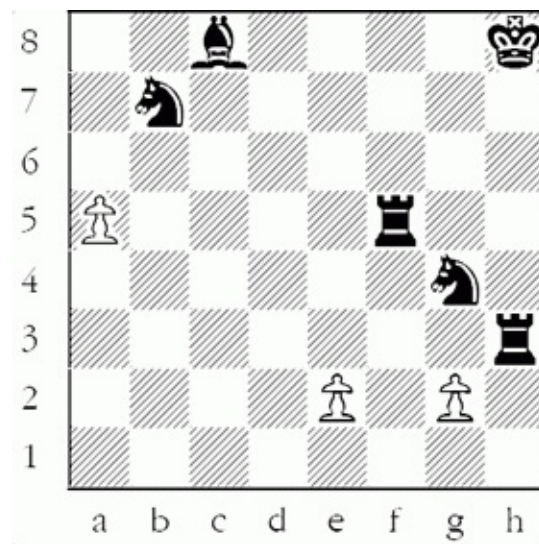
#161
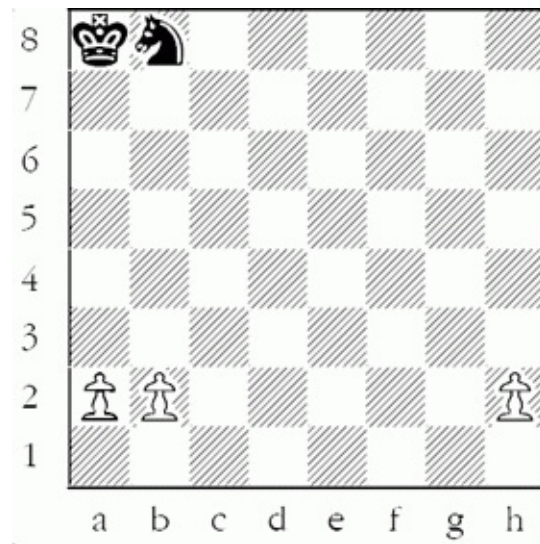
#162
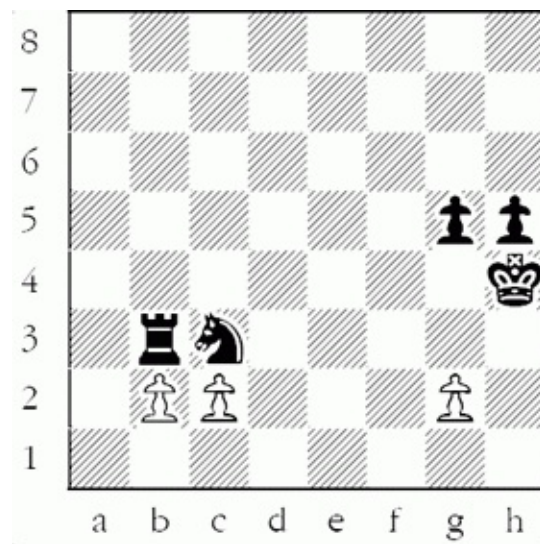
#163
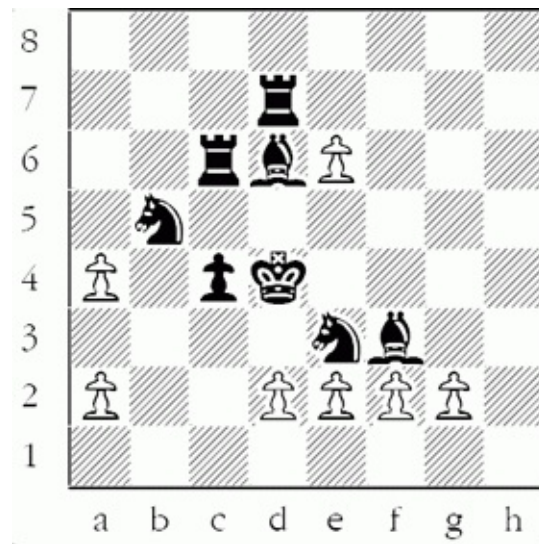
#164
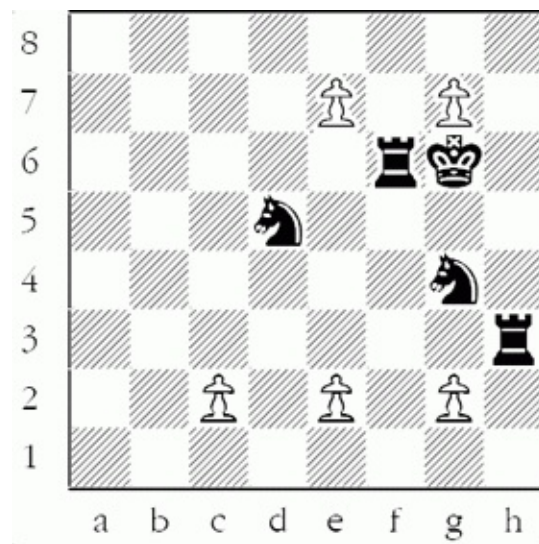
#165
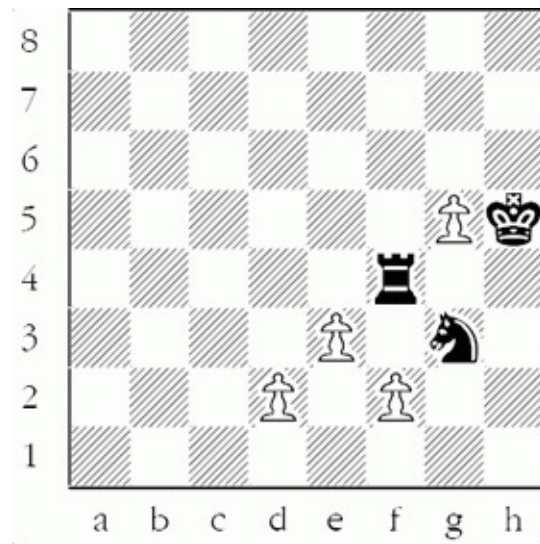
#166
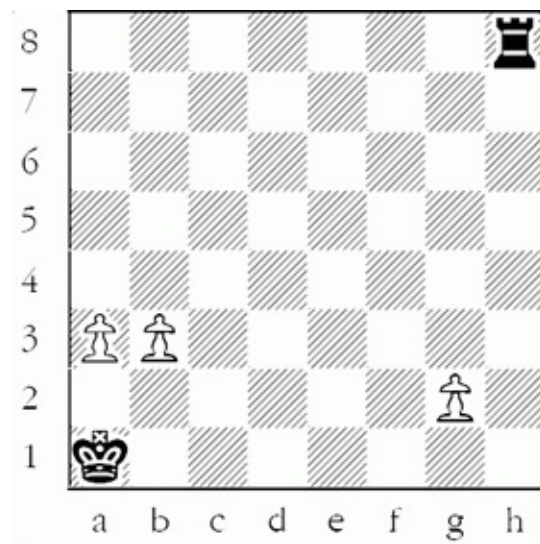
#167
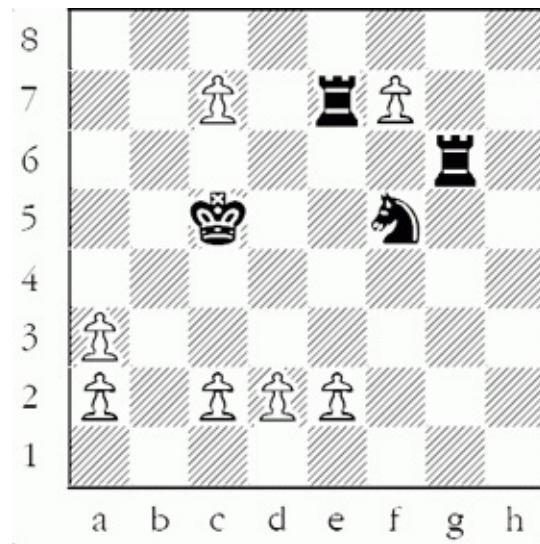
#168
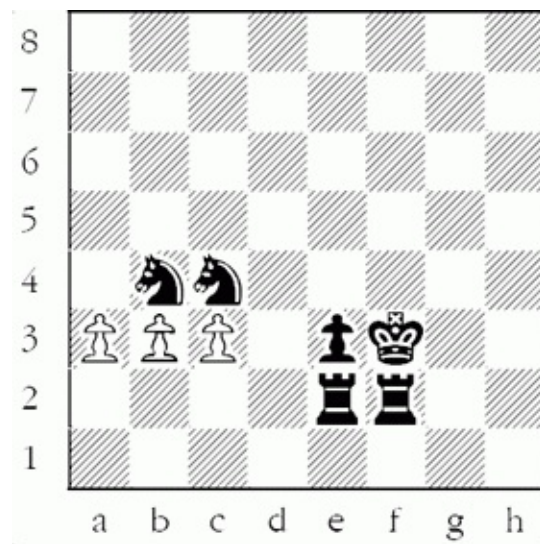
#169
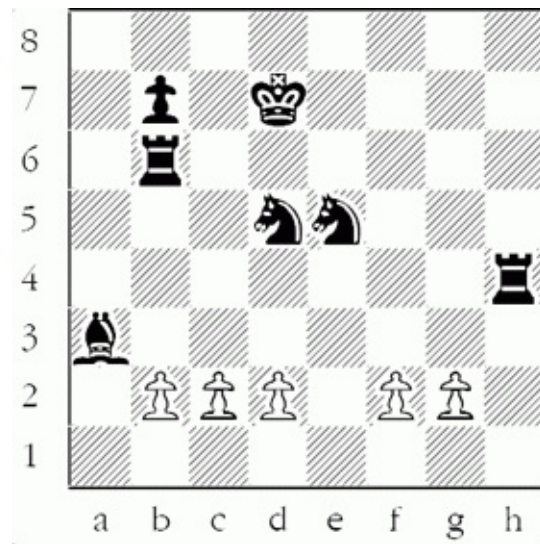
#170
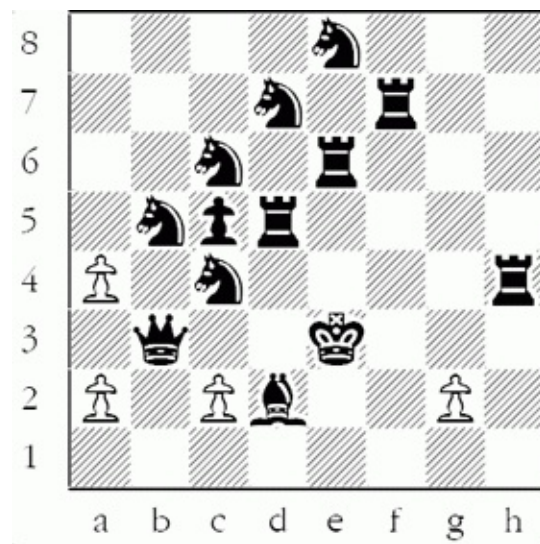
#171
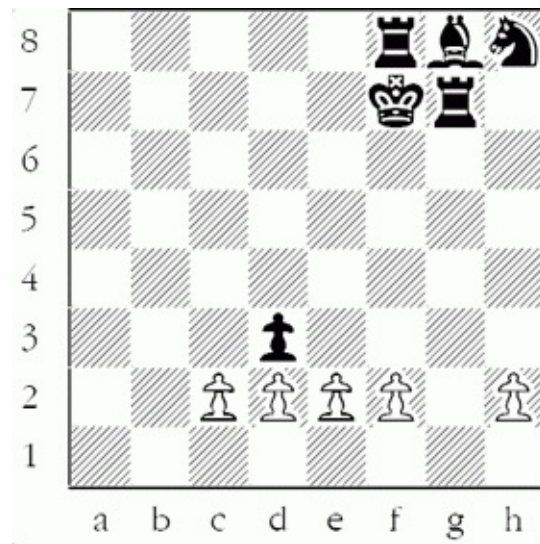
#172
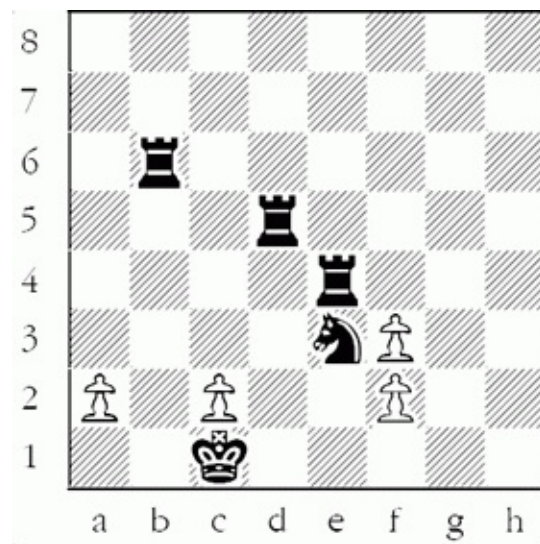
#173
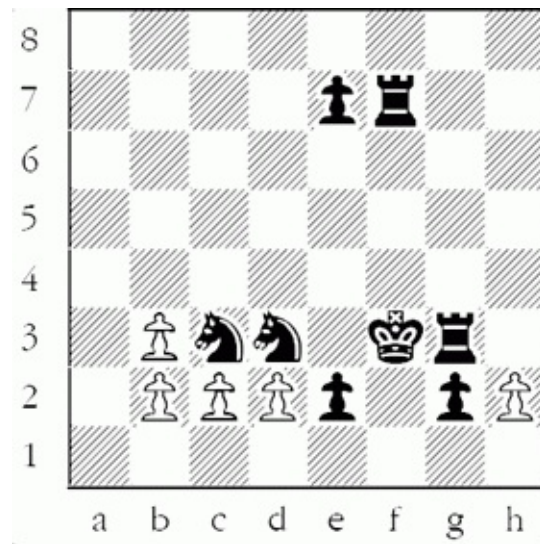
#174
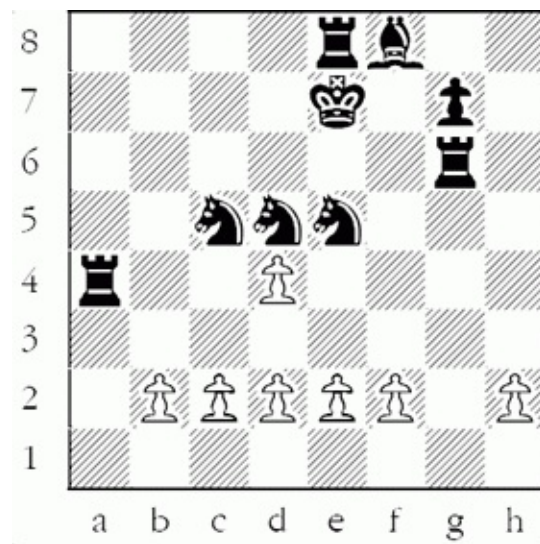
#175
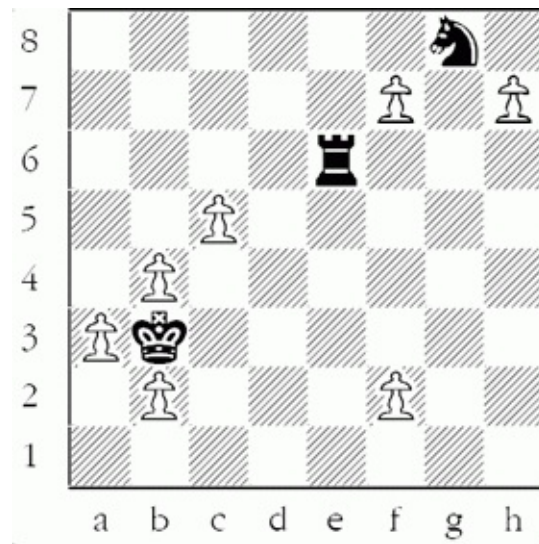
#176
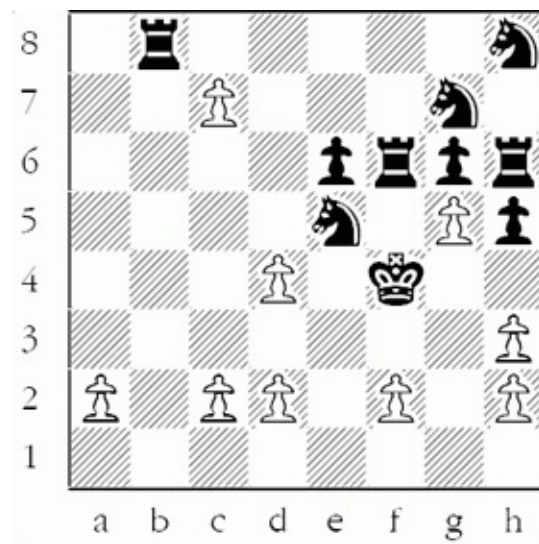
#177
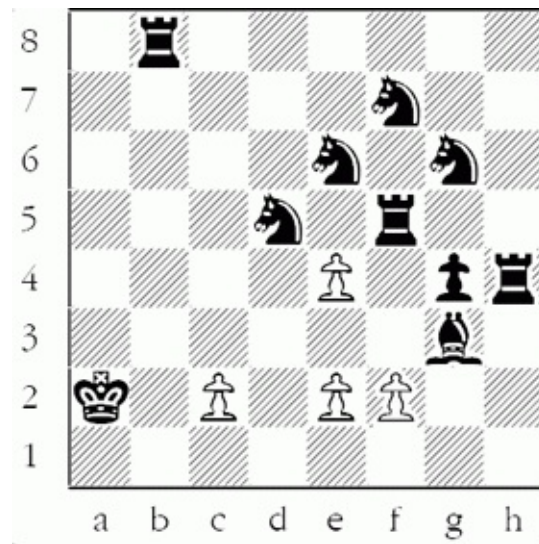
#178
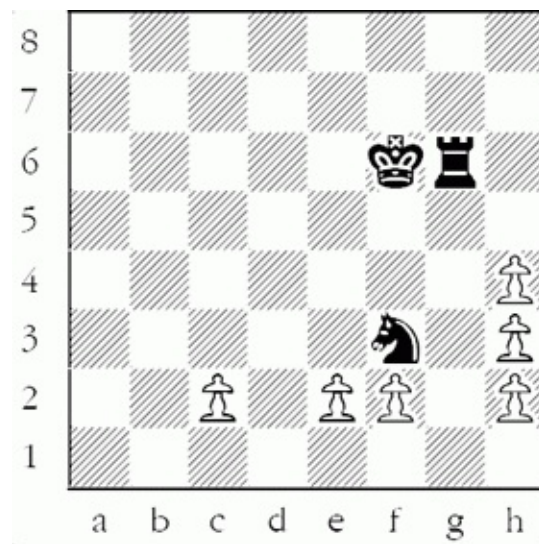
#179
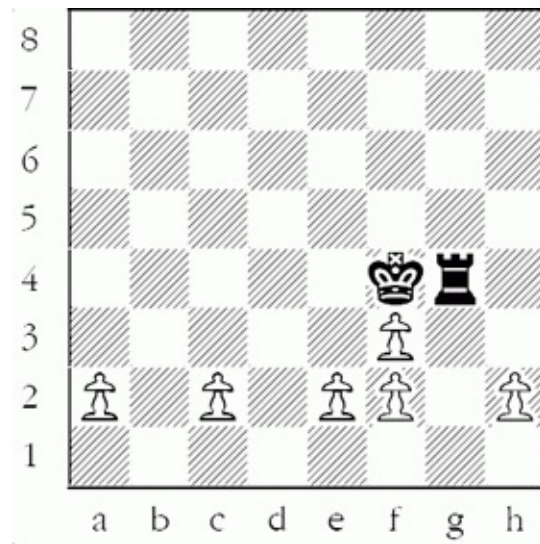
#180
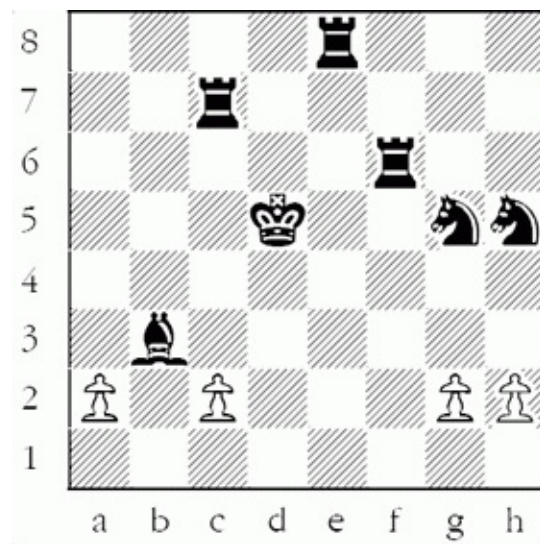
King Mazes

#181
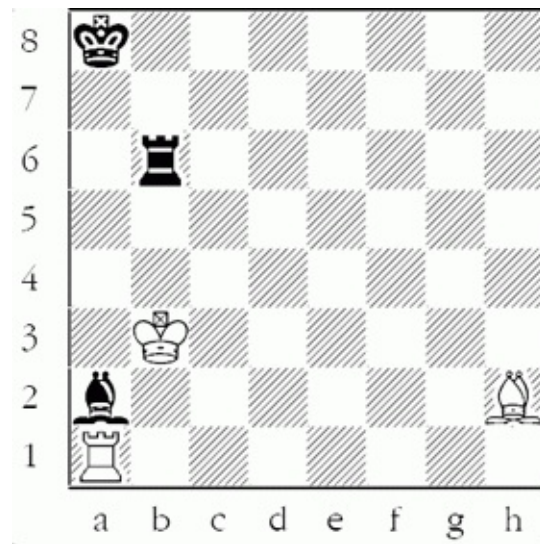
#182
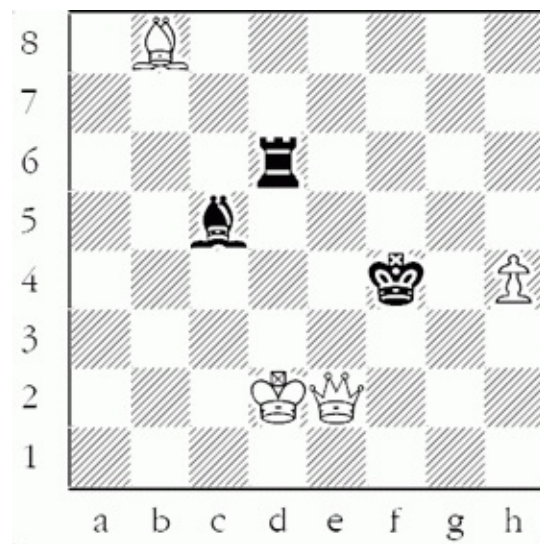
#183
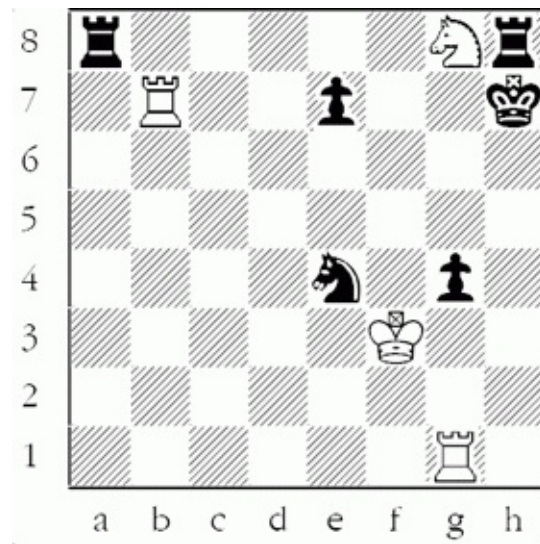
#184
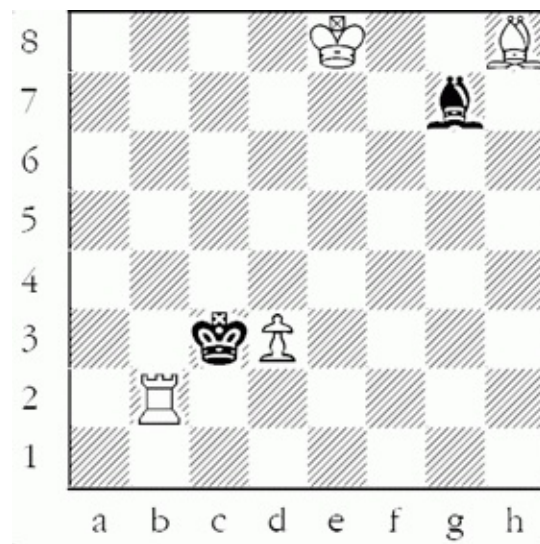
#185
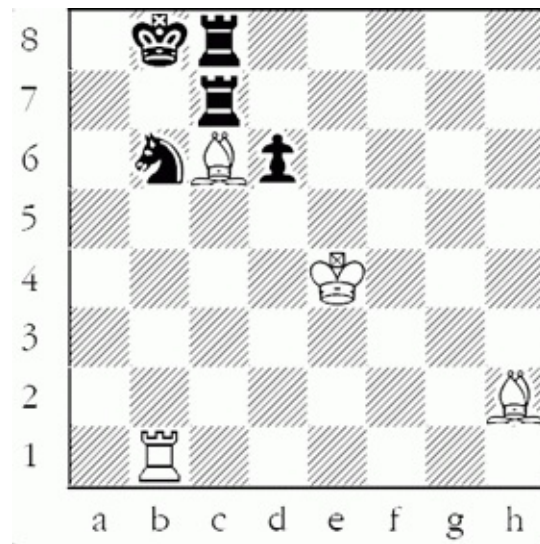
#186
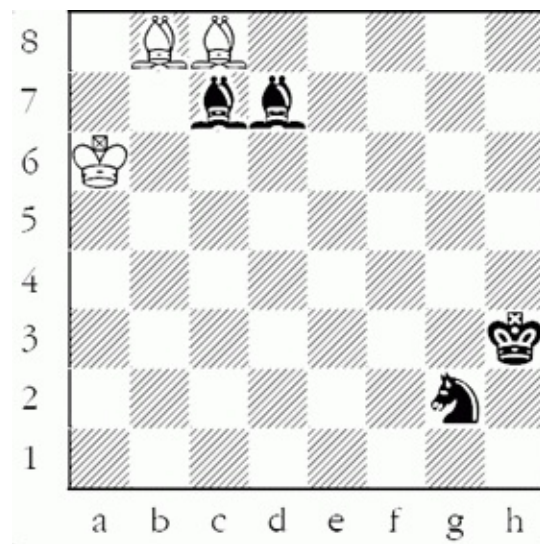
#187
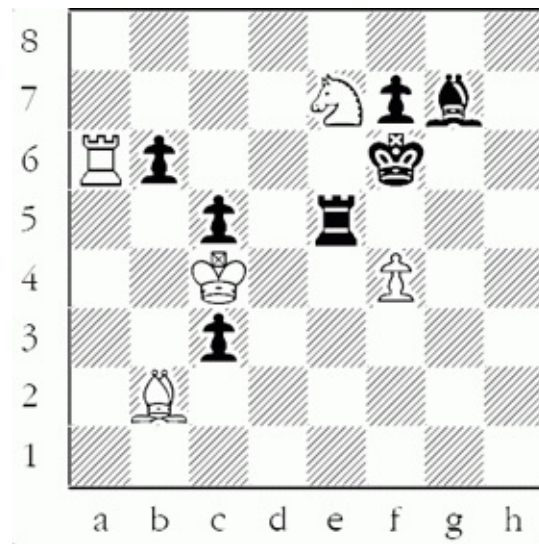
#188
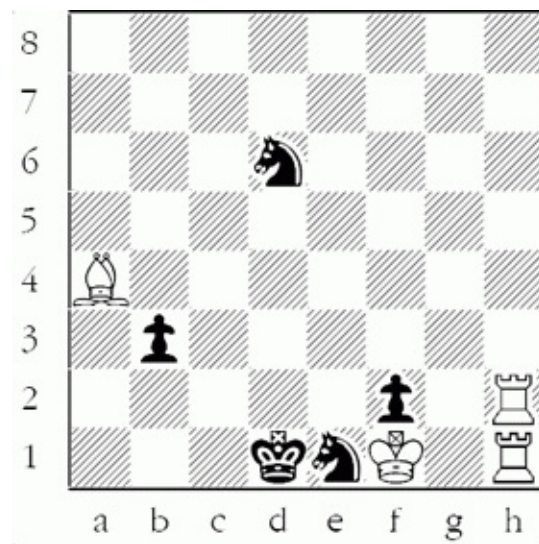
#189
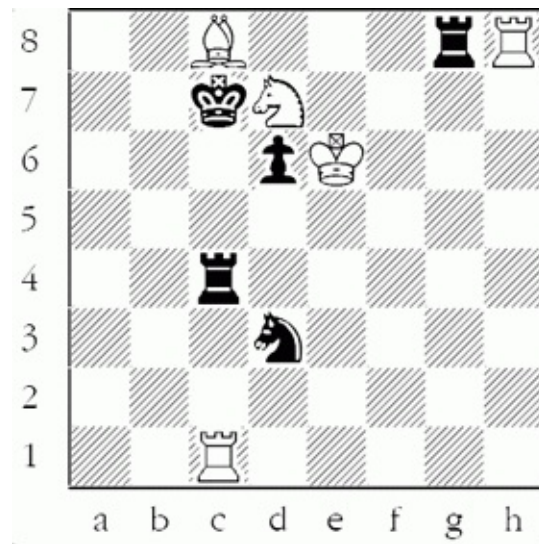
#190
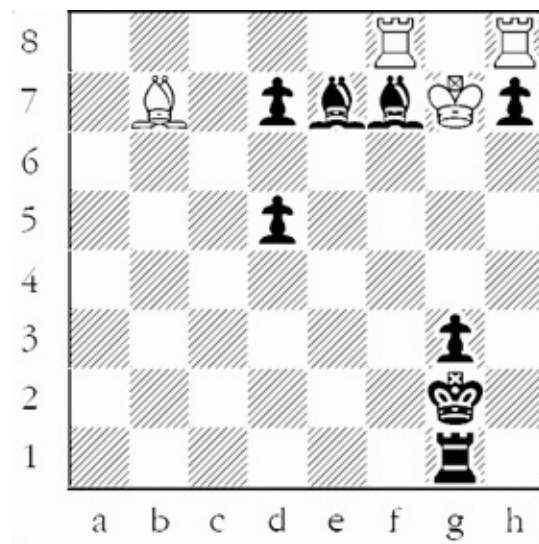
#191
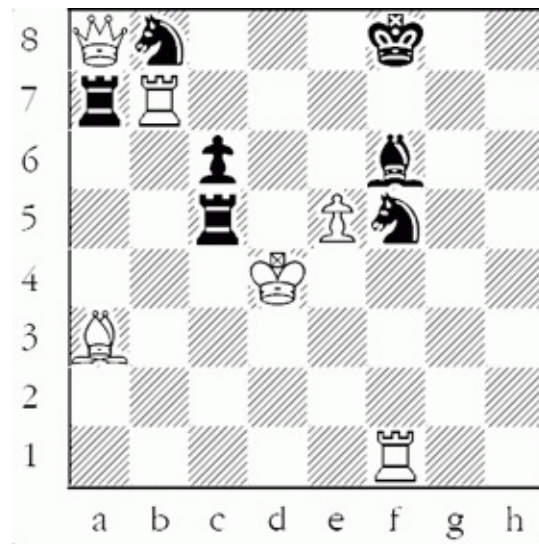
#192
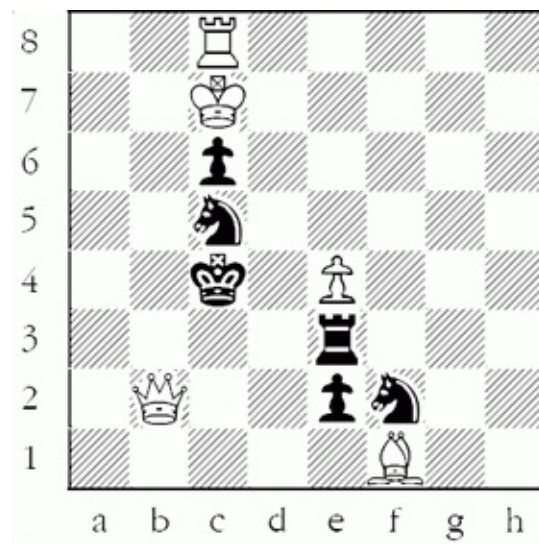
#193
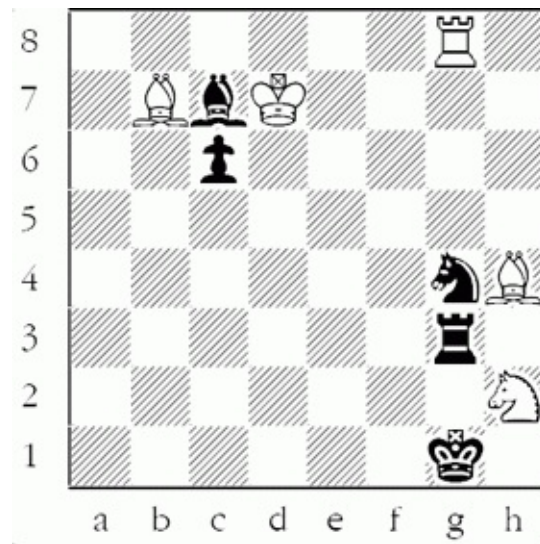
#194
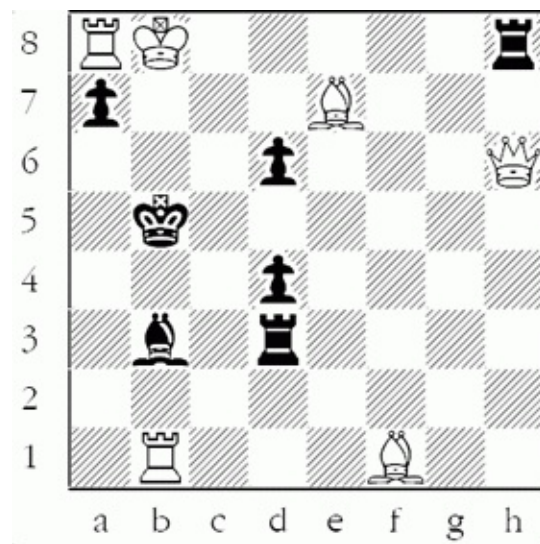
#195
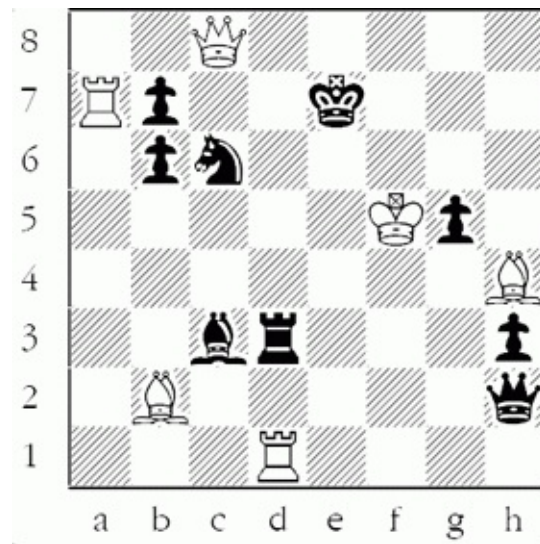
#196
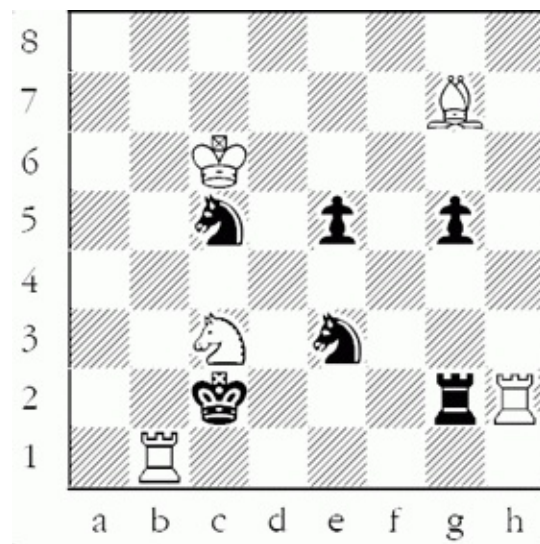
#197
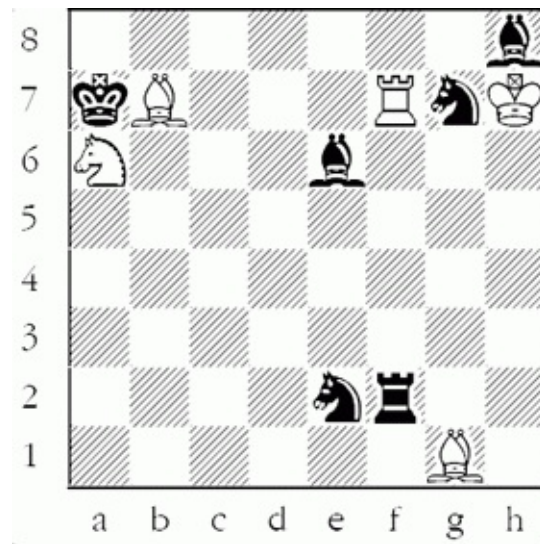
#198
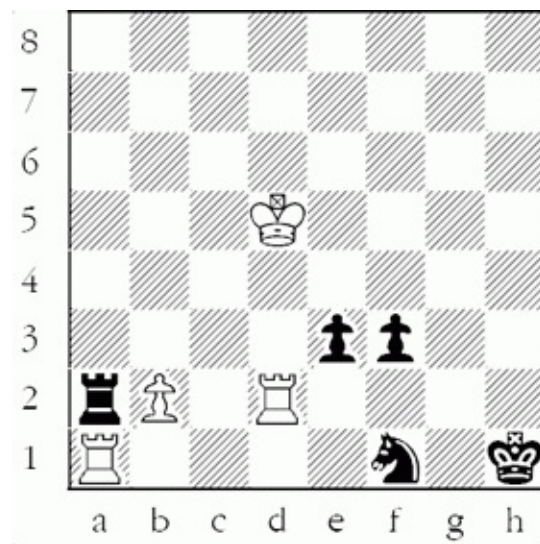
#199
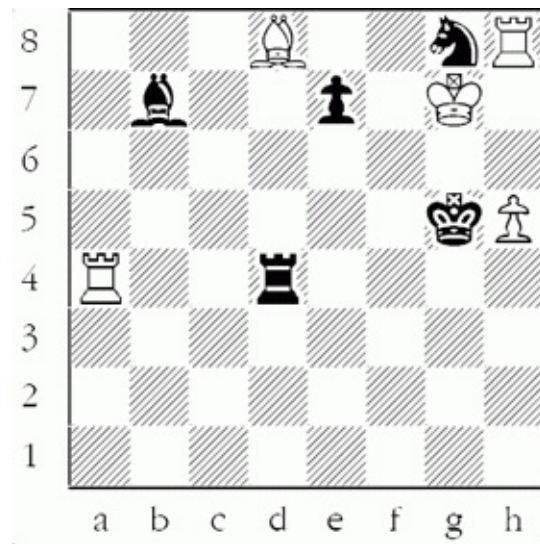
#200
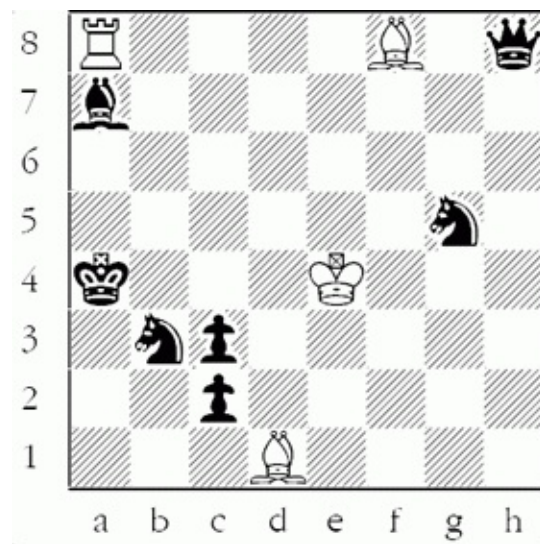
#201
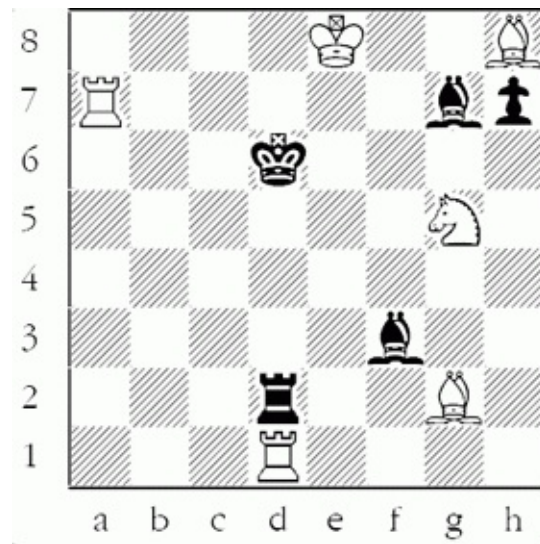
#202
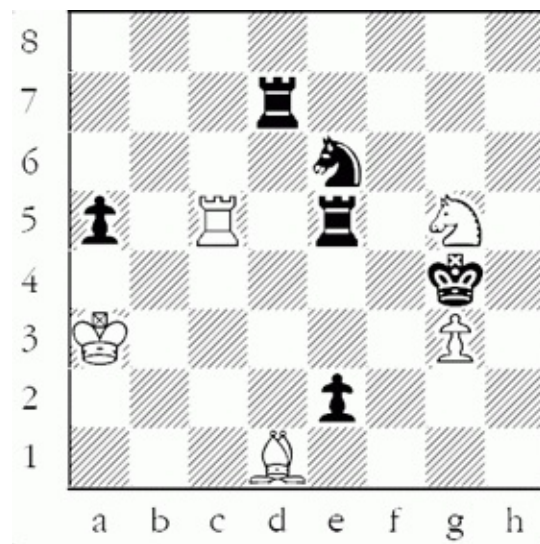
#203
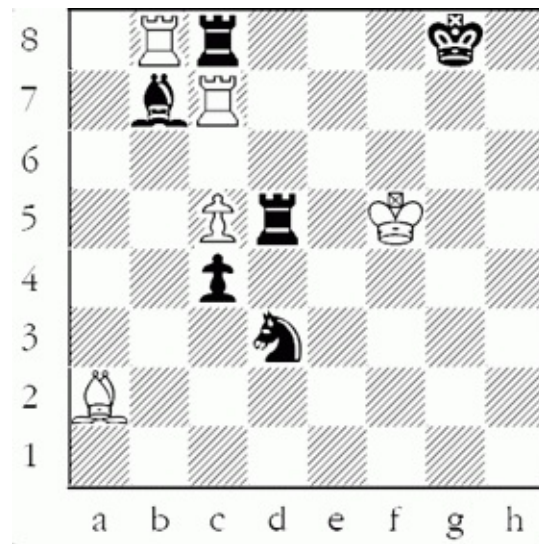
#204
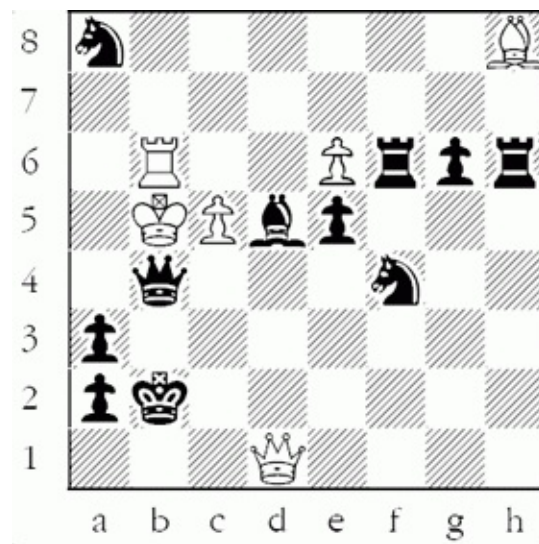
#205
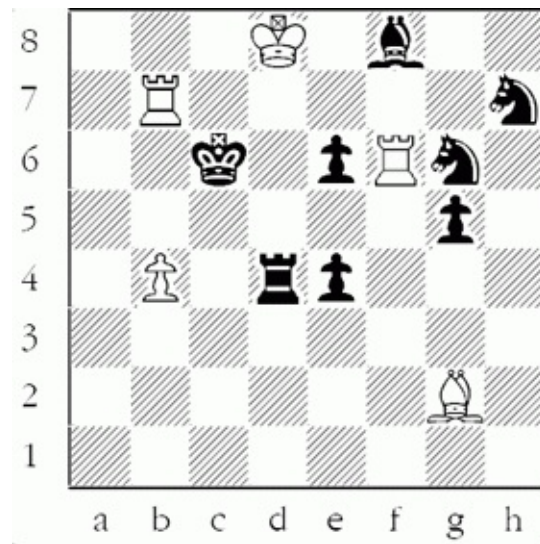
#206
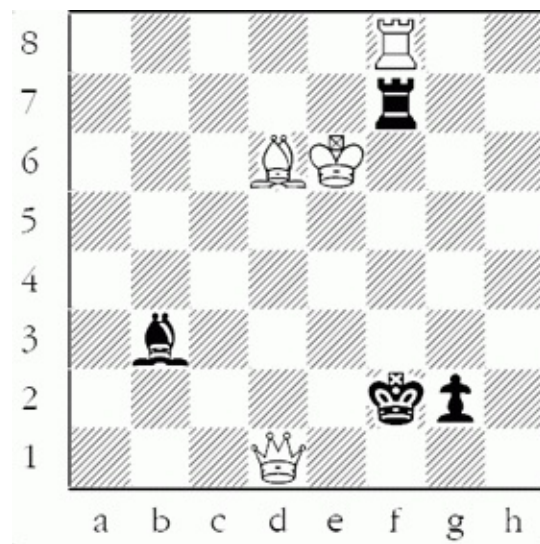
#207
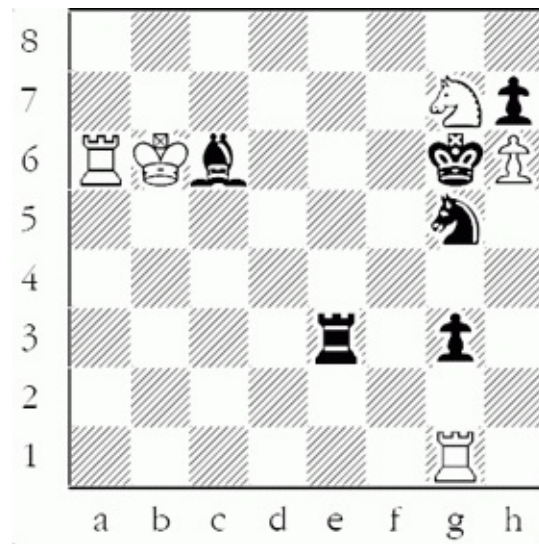
#208
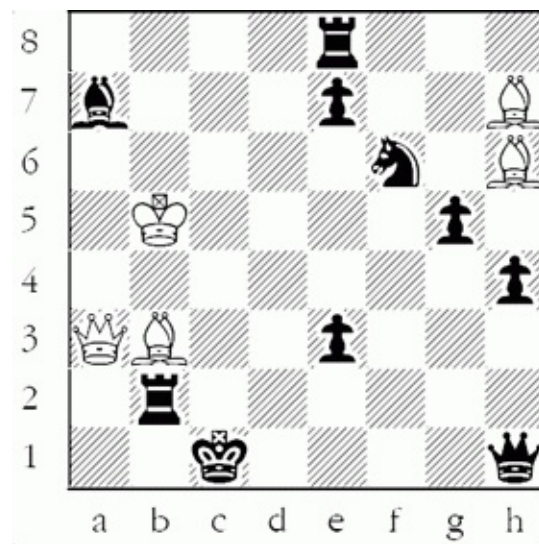
#209
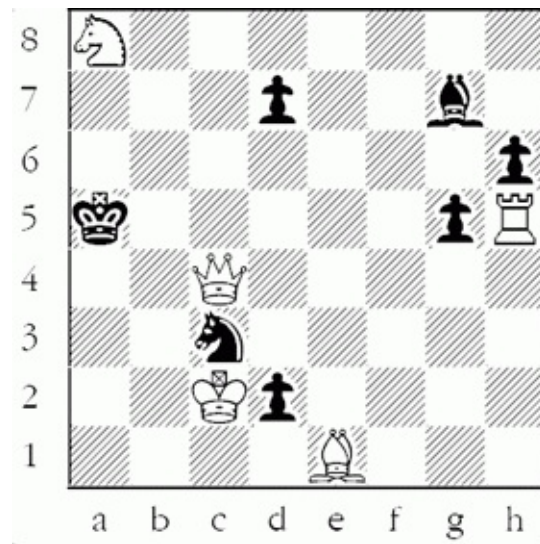
#210

#211

#212

#213

#214

#215

#216
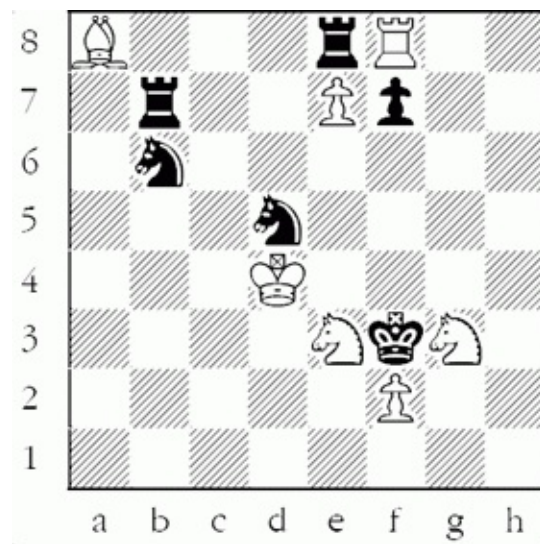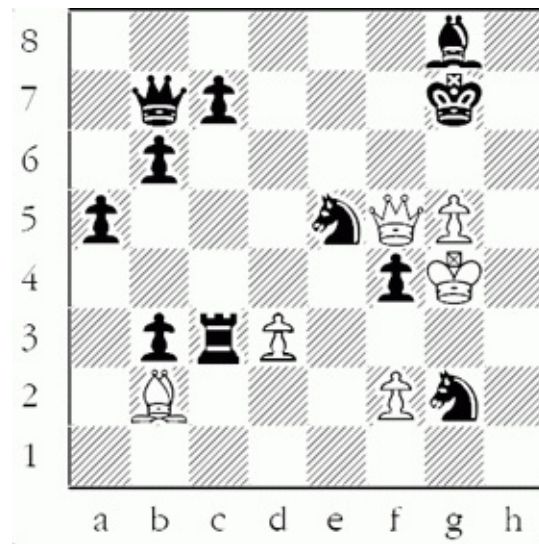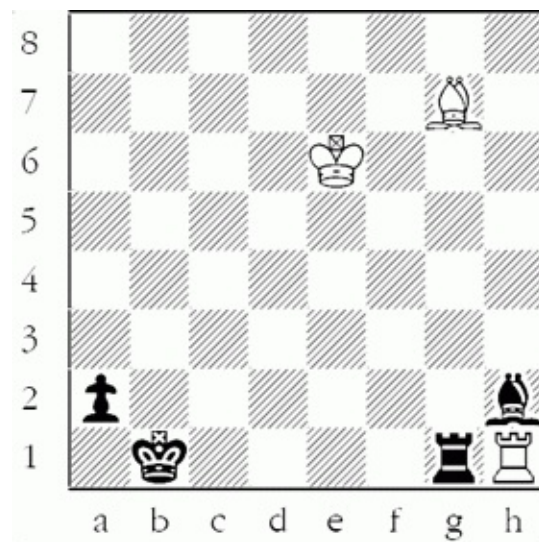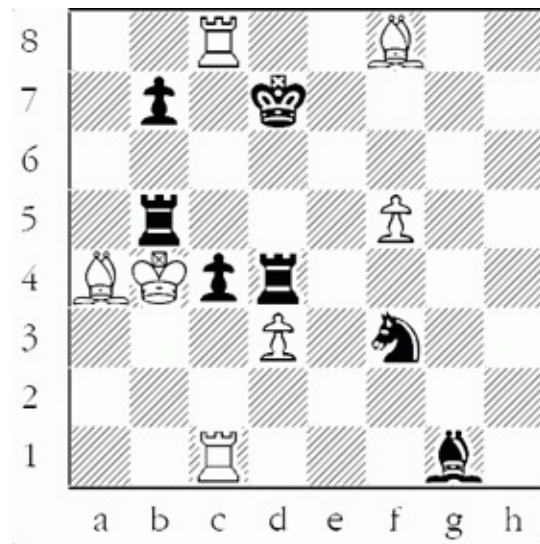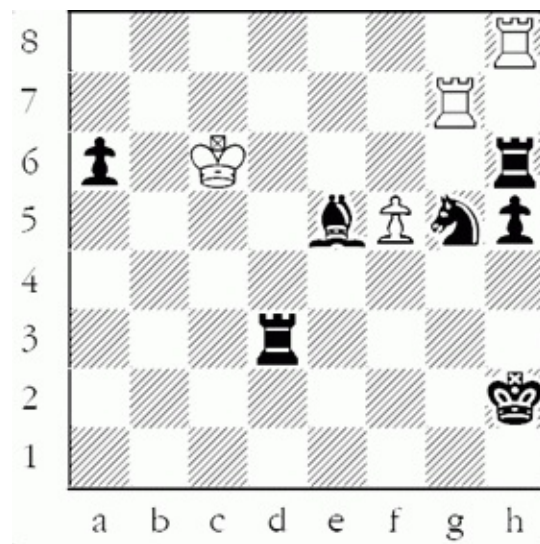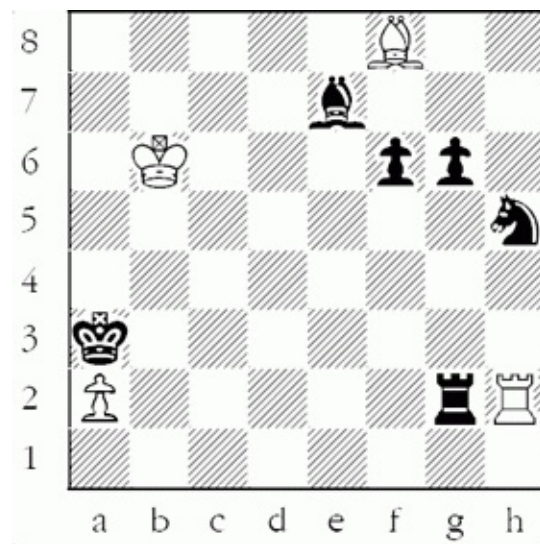
Solutions: Bishop Mazes

#1
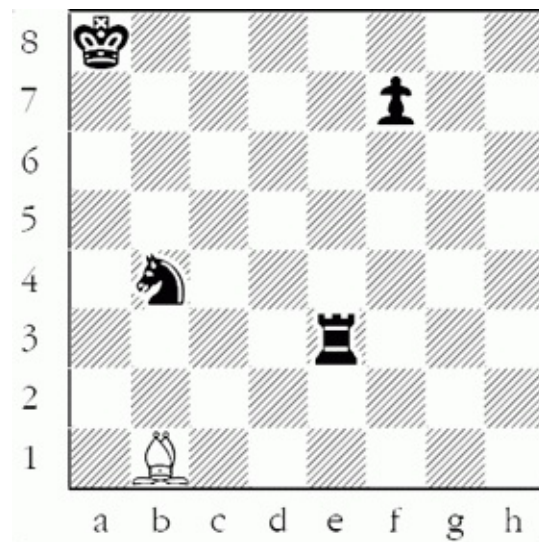
1.Bf5 2.Bd7 3.Bb5 4.Bf1 5.Bg2+
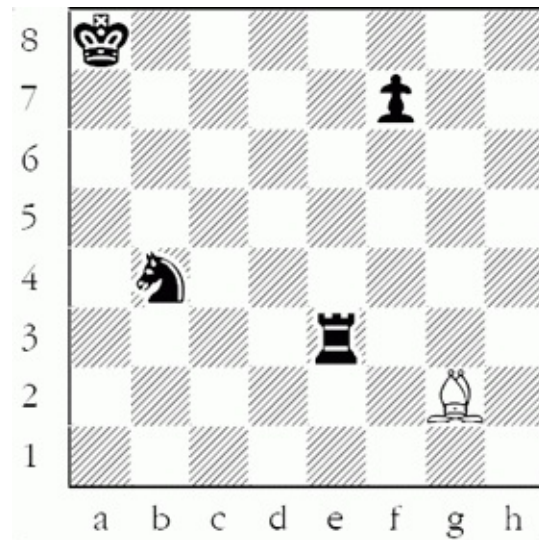
#2
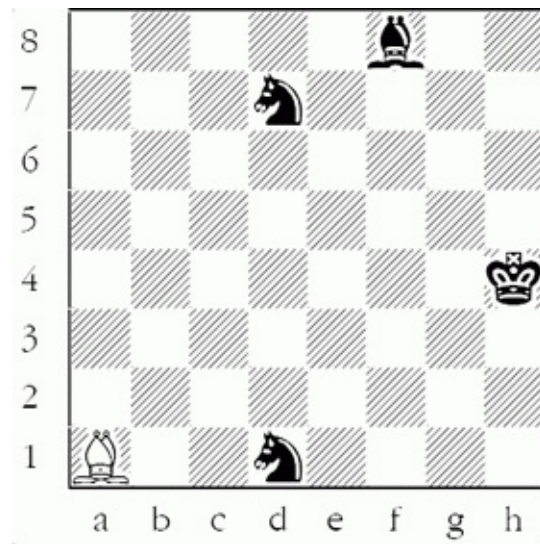
1.Bd4 2.Bg1 3.Bh2 4.Bc7 5.Bd8+
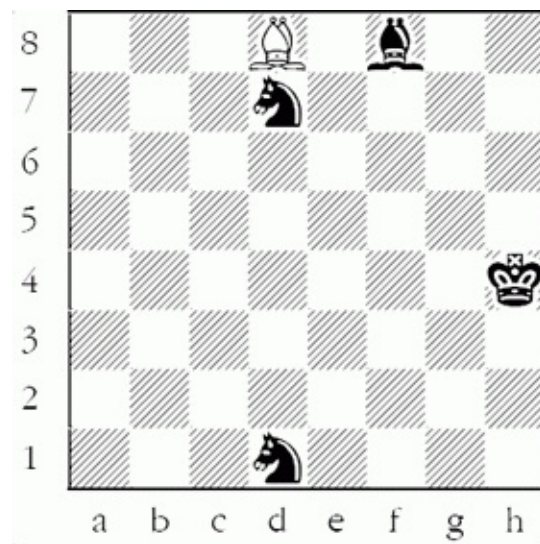
#3
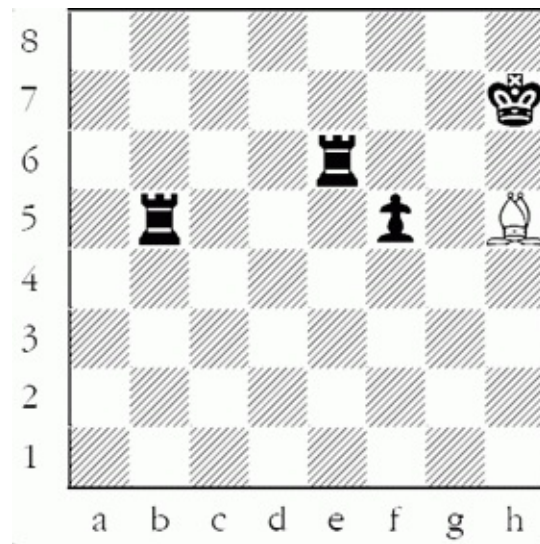
1.Bd1 2.Ba4 3.Bxb5 4.Bd3 5.Bxf5+
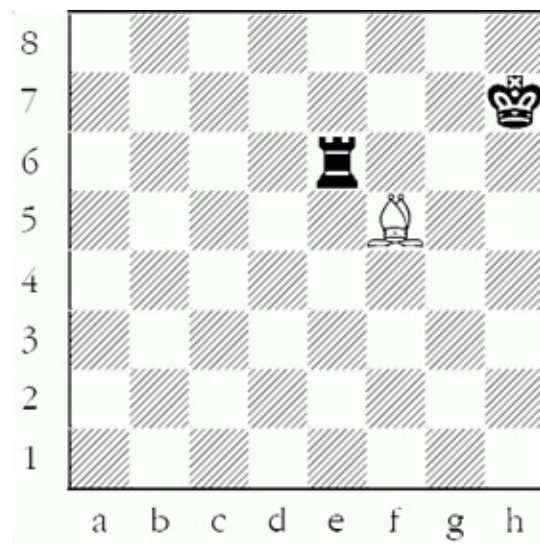
#4
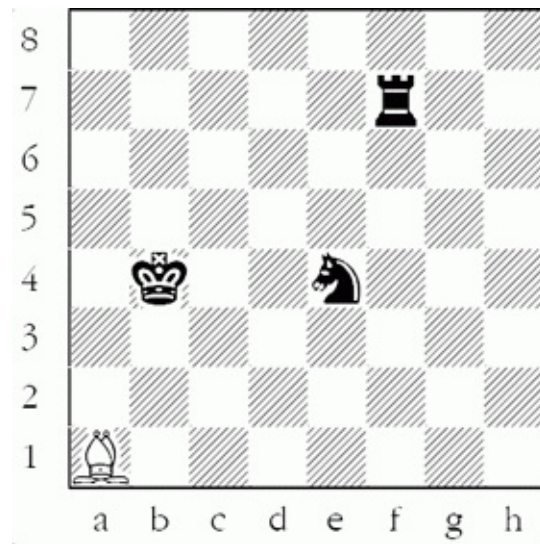
1.Bd4 2.Bb6 3.Bd8 4.Bh4 5.Be1+
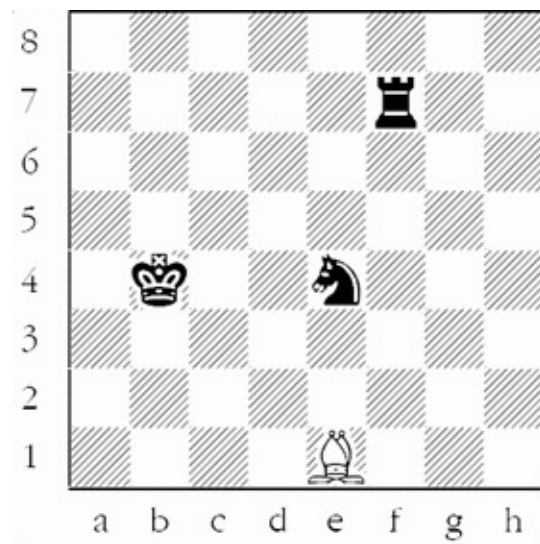
#5
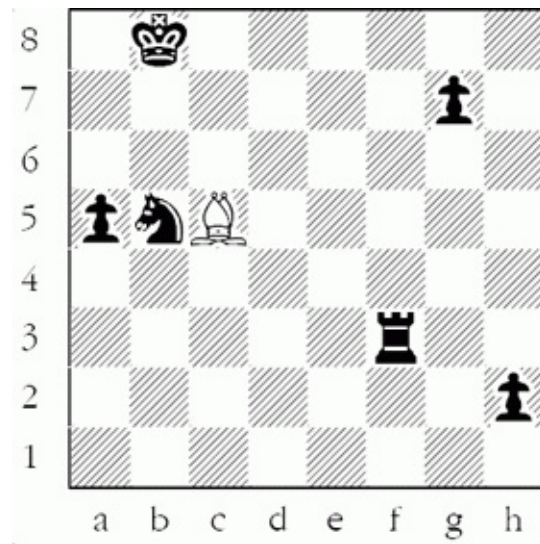
1.Be7 2.Bg5 3.Bc1 4.Bb2 5.Be5+
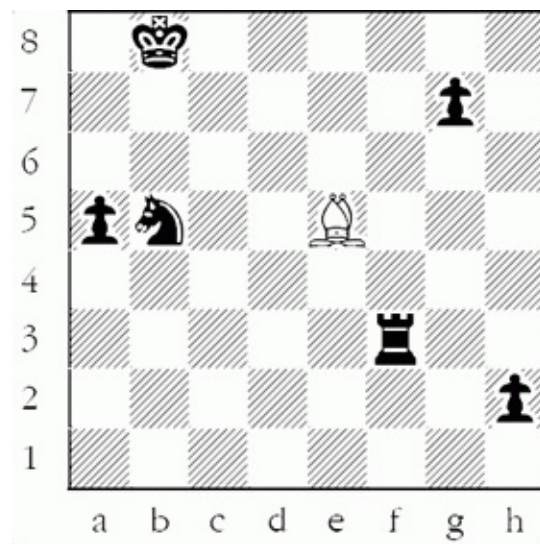
#6
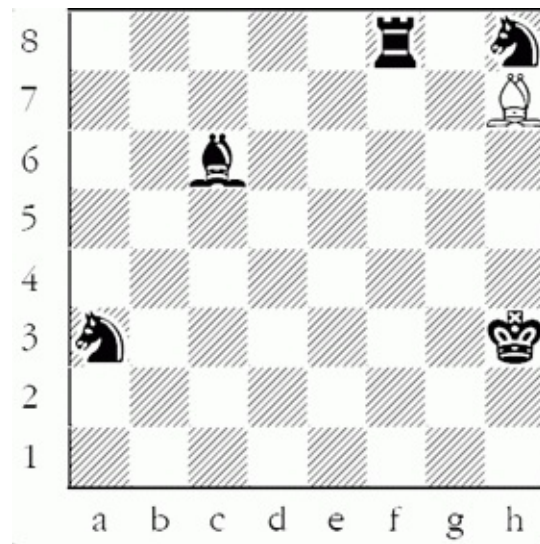
1.Bd3 2.Be2 3.Bd1 4.Bb3 5.Be6+
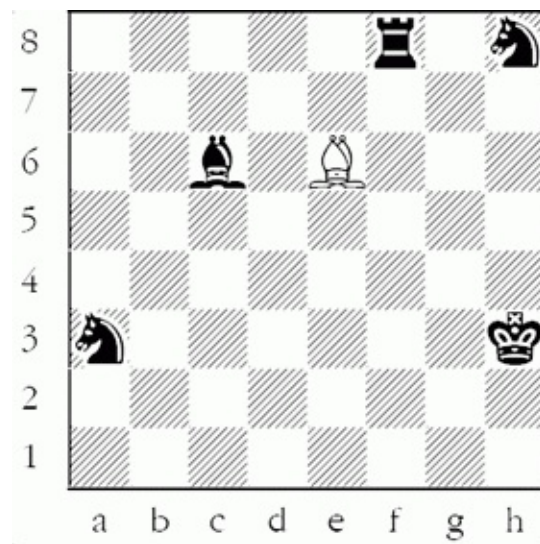
#7
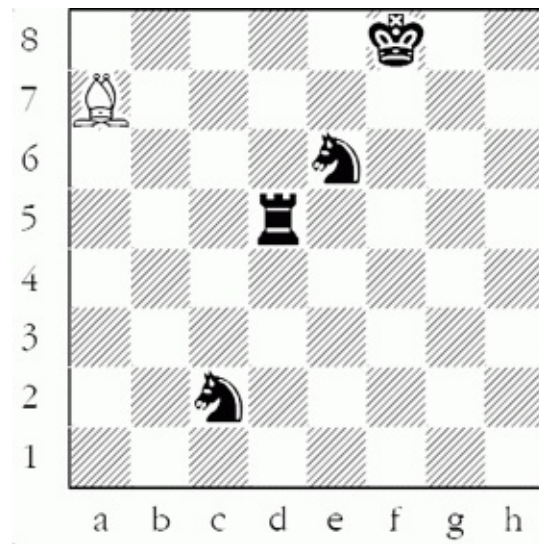
1.Bf2 2.Bh4 3.Bf6 4.Bb2 5.Bc1 6.Bh6+
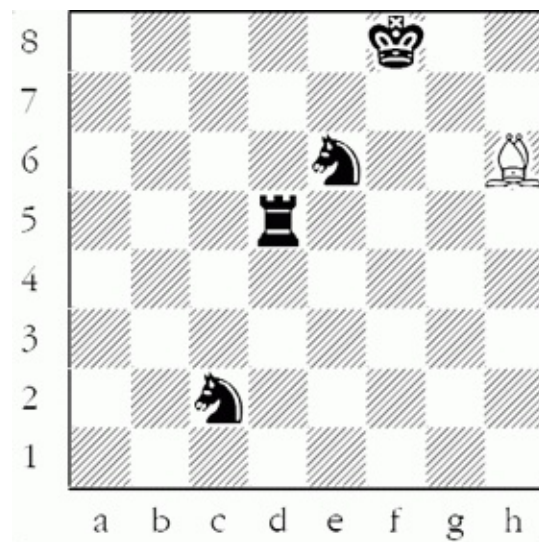
#8
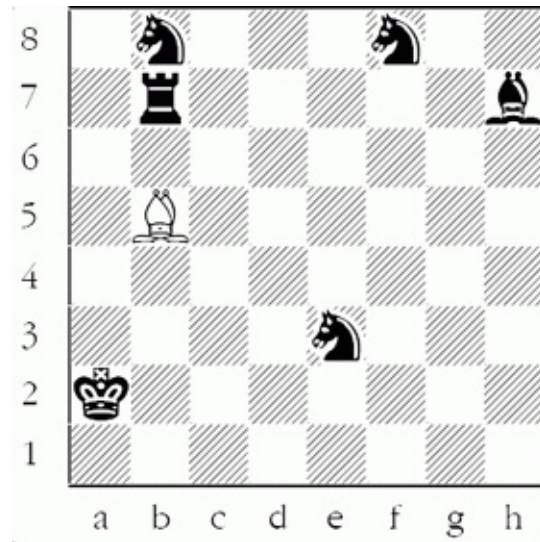
1.Be2 2.Bf3 3.Bxb7 4.Bf3 5.Bh5 6.Bf7+
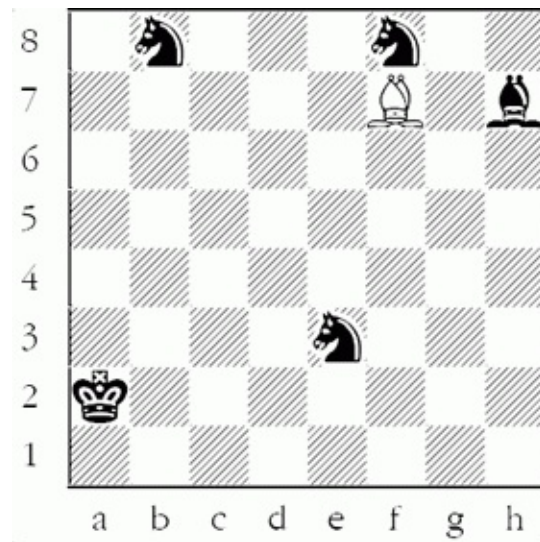
#9
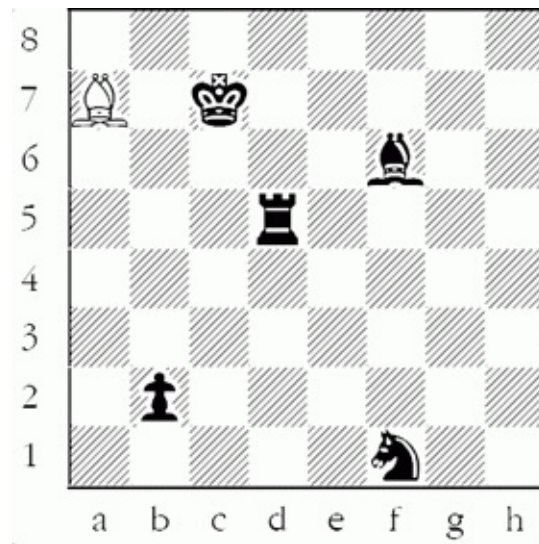
1.Bf2 2.Be1 3.Bb4 4.Bf8 5.Bh6 6.Bf4+
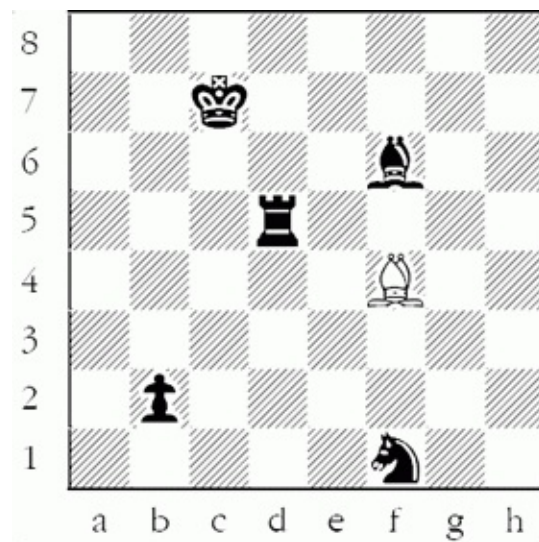
#10
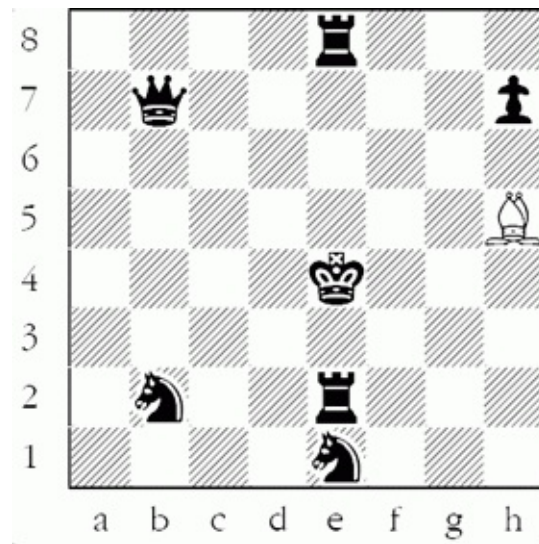
1.Bxe8 2.Bh5 3.Bg4 4.Be6 5.Ba2 6.Bb1+
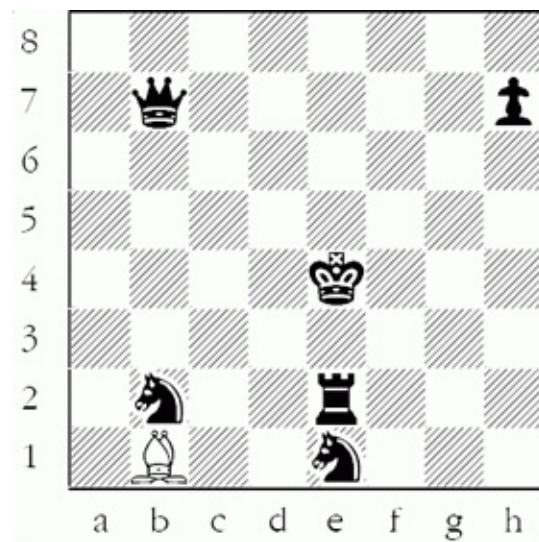
#11
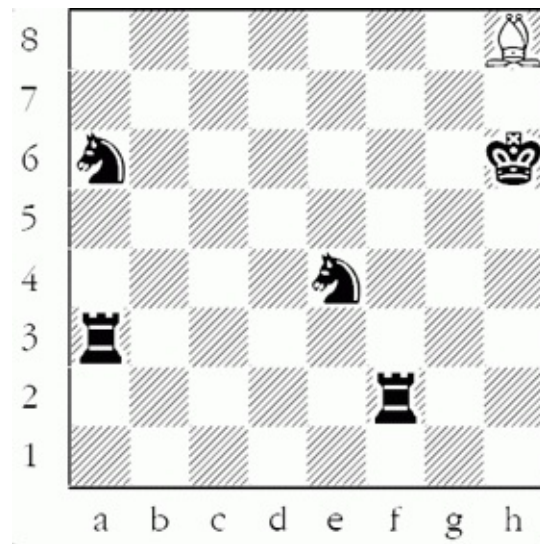
1.Bd4 2.Bb6 3.Bd8 4.Be7 5.Bxa3 6.Bc1+
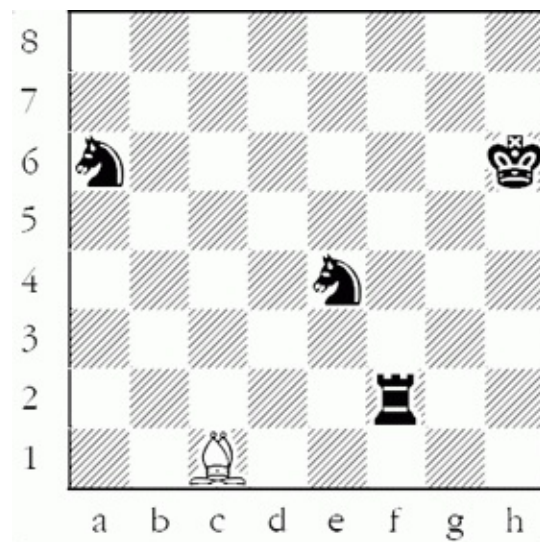
#12
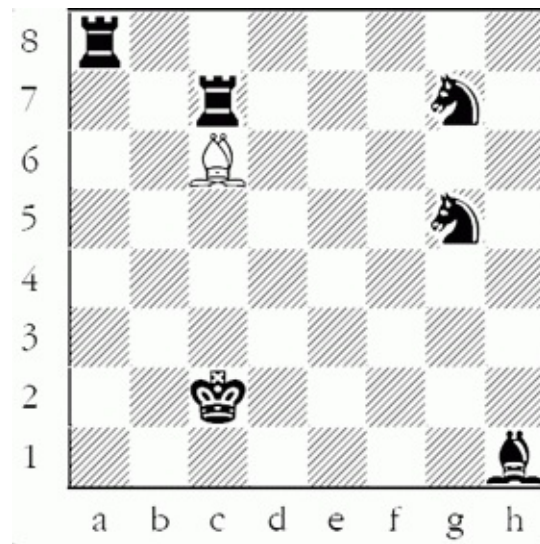
1.Bxh1 2.Bxa8 3.Bg2 4.Bf1 5.Bb5 6.Ba4+
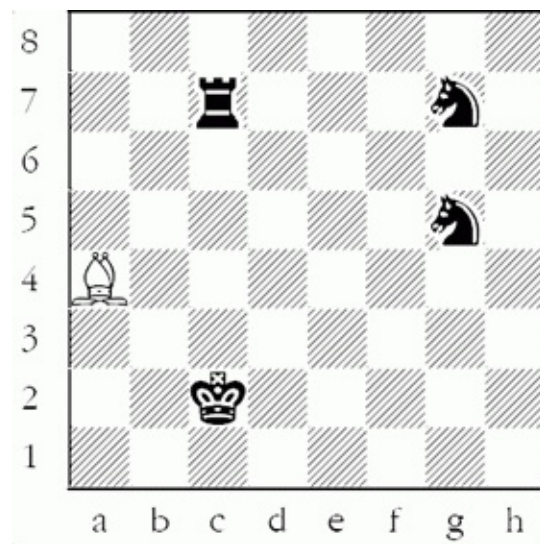
#13
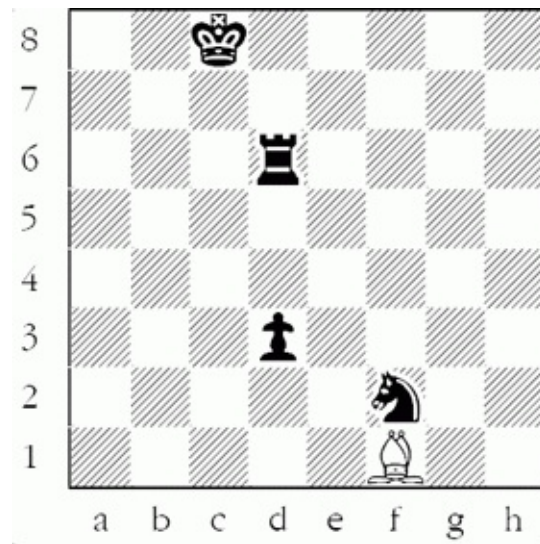
1.Bg2 2.Bf3 3.Bh5 4.Bf7 5.Bg8 6.Bh7 7.Bf5+
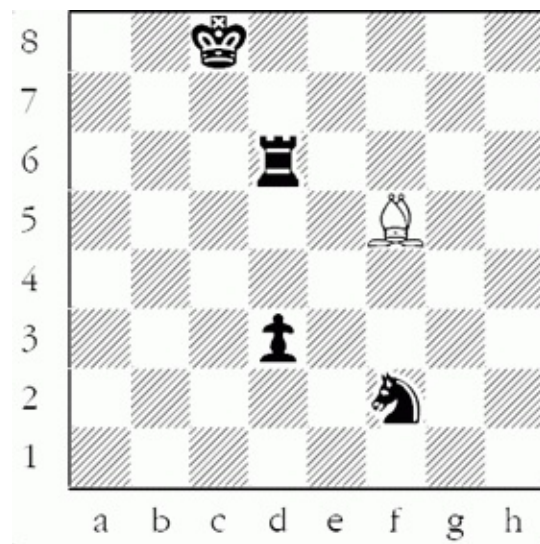
#14
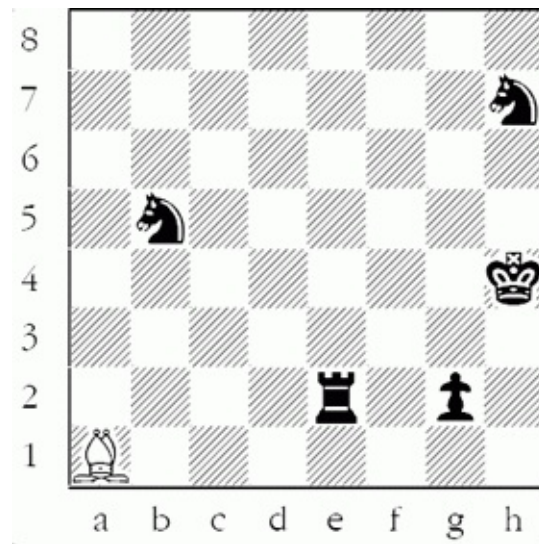
1.Bg7 2.Bh6 3.Bf4 4.Bh2 5.Bg1 6.Bb6 7.Bd8+
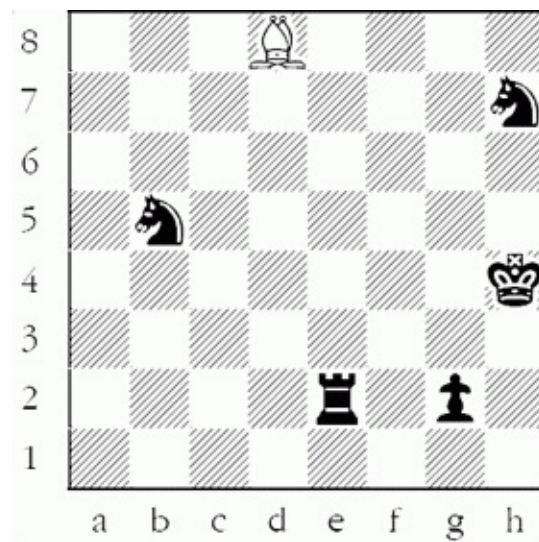
#15
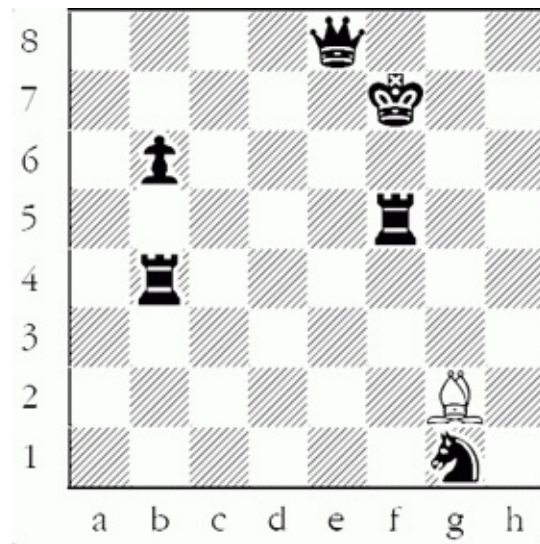
1.Bb7 2.Ba6 3.Bd3 4.Bxf5 5.Bc2 6.Bd1 7.Bh5+
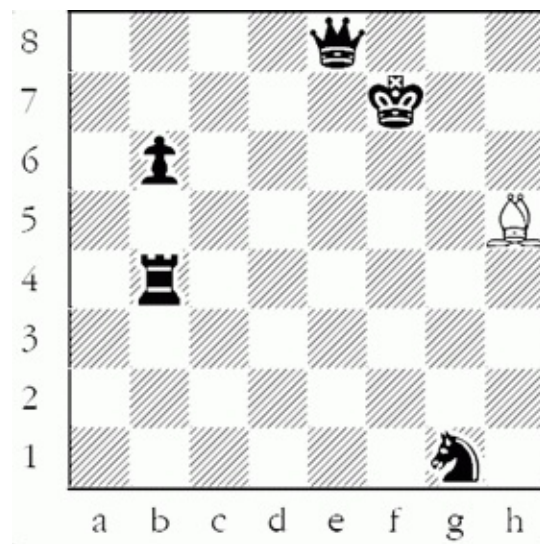
#16
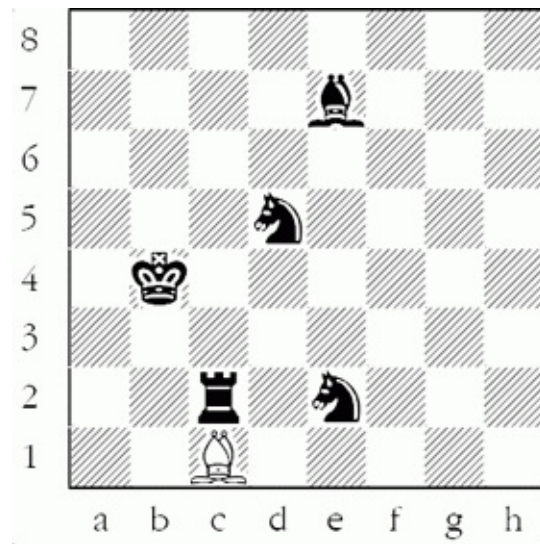
1.Bh6 2.Bg7 3.Be5 4.Bb8 5.Ba7 6.Bf2 7.Be1+
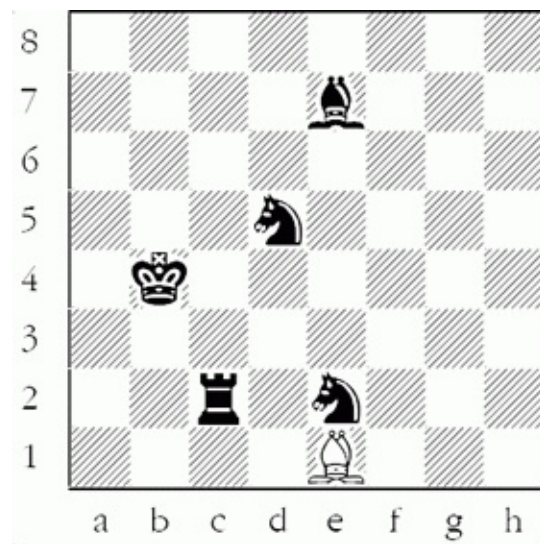
#17
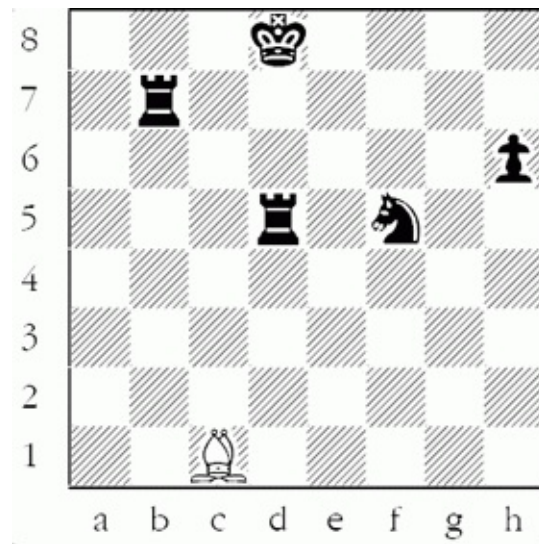
1.Bf4 2.Bh2 3.Bg1 4.Bf2 5.Be1 6.Bc3 7.Bf6+
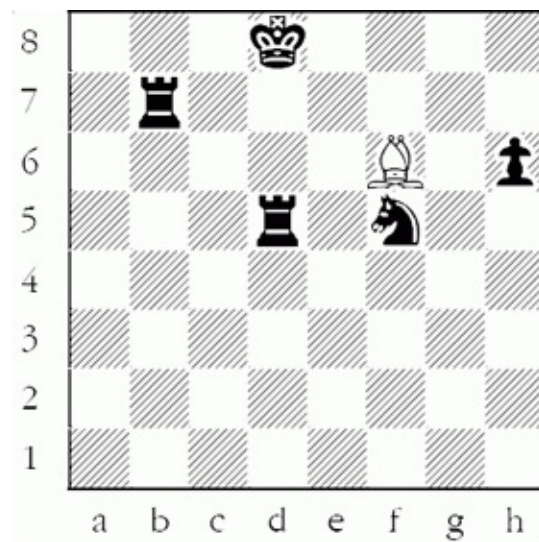
#18
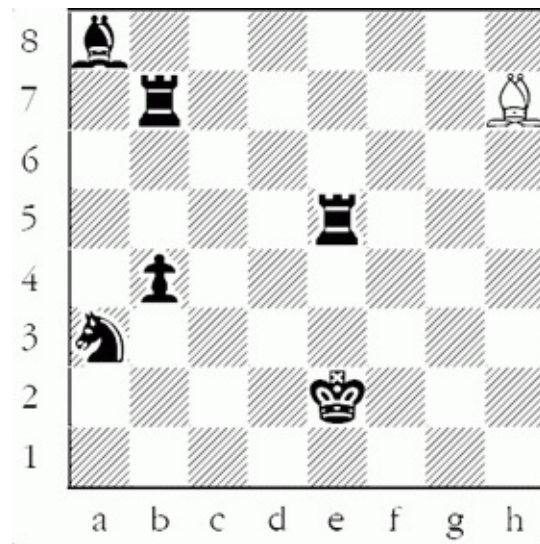
1.Bg8 2.Bb3 3.Ba4 4.Bc6 5.Bg2 6.Bh3 7.Bg4+
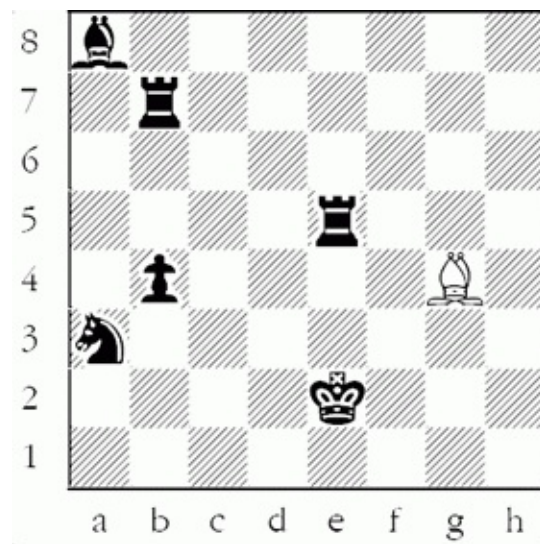
#19
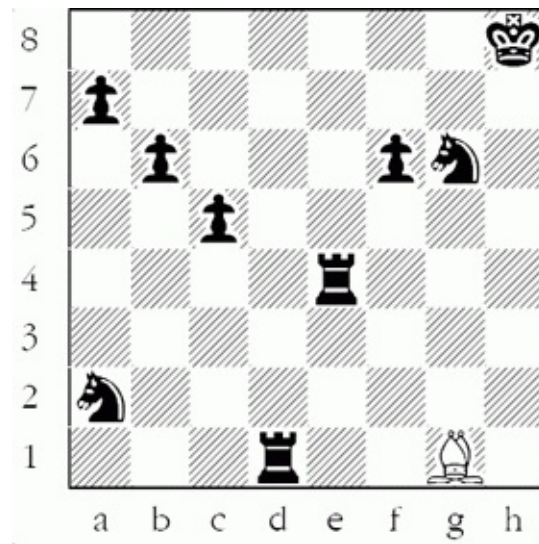
1.Bh2 2.Bb8 3.Bxa7 4.Bxb6 5.Bxc5 6.Ba3 7.Bb2 8.Bxf6+
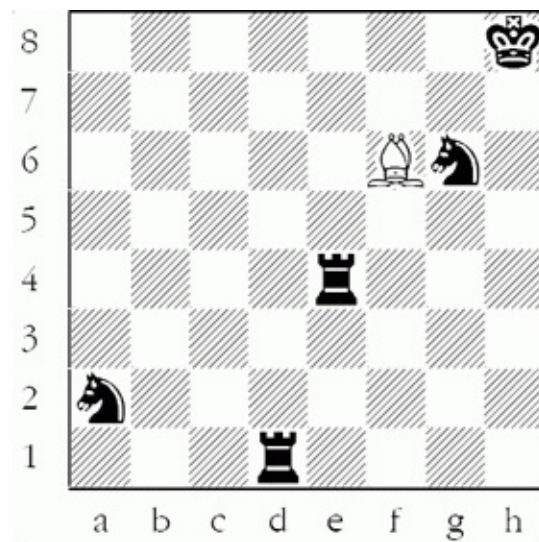
#20
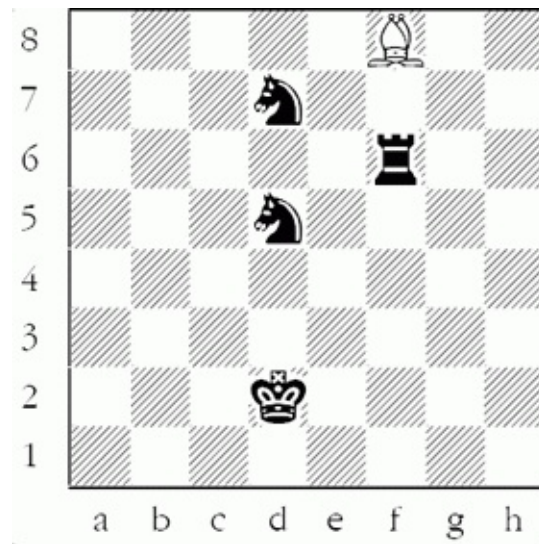
1.Ba3 2.Bb2 3.Bd4 4.Bg1 5.Bh2 6.Bg3 7.Bh4 8.Bg5+
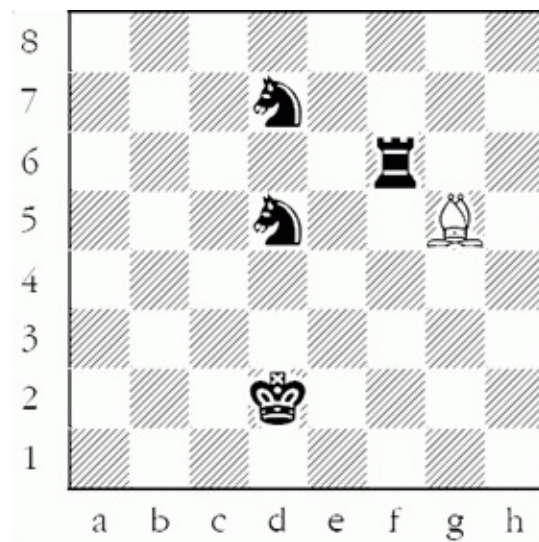
#21
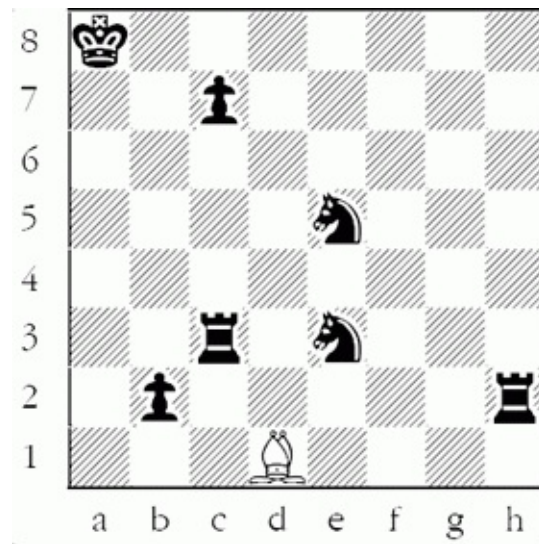
1.Ba4 2.Bb5 3.Ba6 4.Bc8 5.Be6 6.Ba2 7.Bb1 8.Be4+
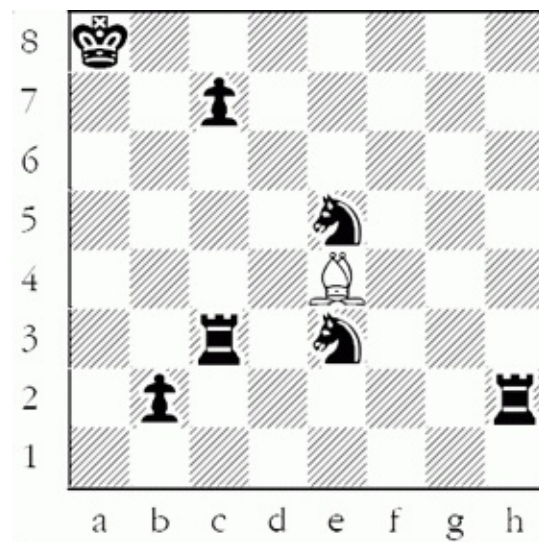
#22
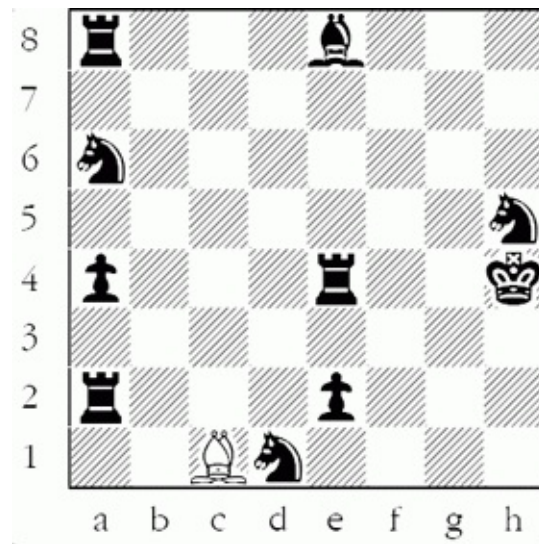
1.Bh6 2.Bf8 3.Bd6 4.Bh2 5.Bg1 6.Bb6 7.Ba5 8.Be1+
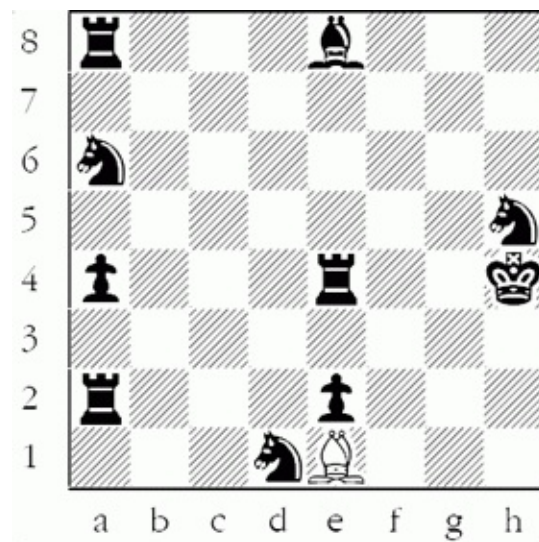
#23
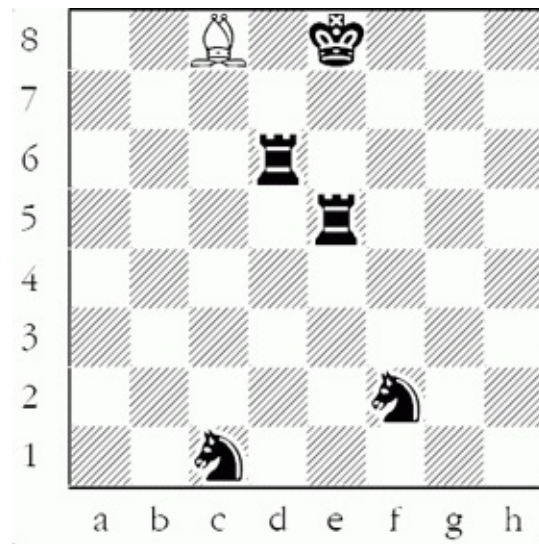
1.Bb7 2.Bg2 3.Bf1 4.Bc4 5.Bg8 6.Bh7 7.Bc2 8.Ba4+
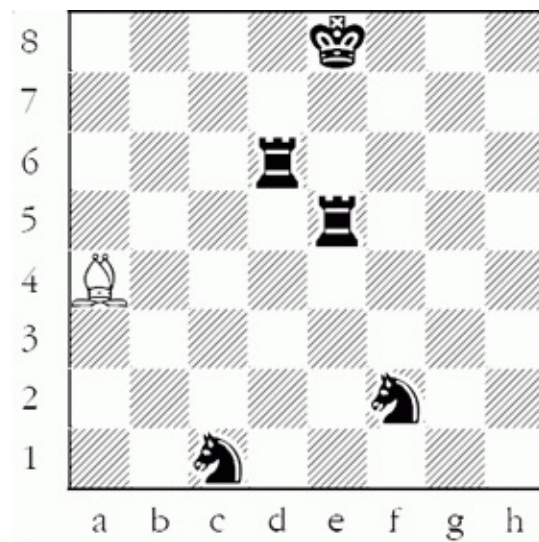
#24
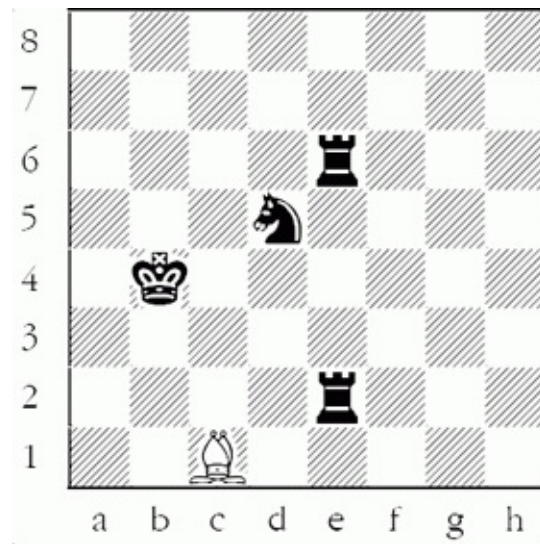
1.Bg5 2.Bh4 3.Bg3 4.Bb8 5.Ba7 6.Bd4 7.Bg7 8.Bf8+
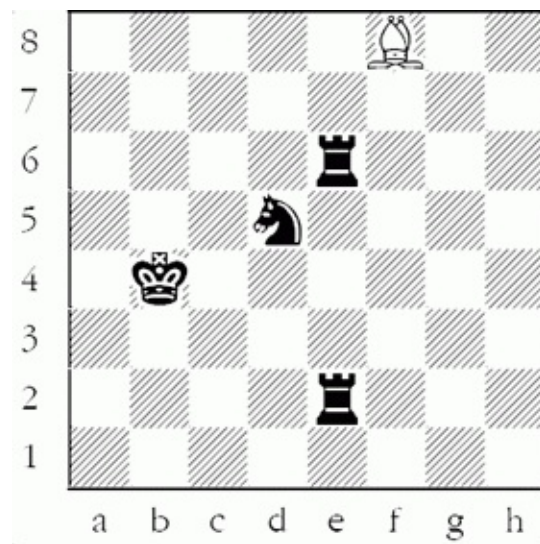
#25
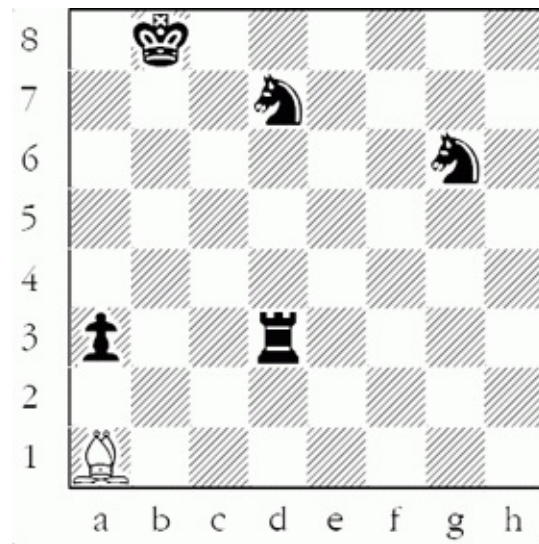
1.Bg7 2.Bh6 3.Bg5 4.Bd8 5.Ba5 6.Be1 7.Bf2 8.Bg1 9.Bh2+
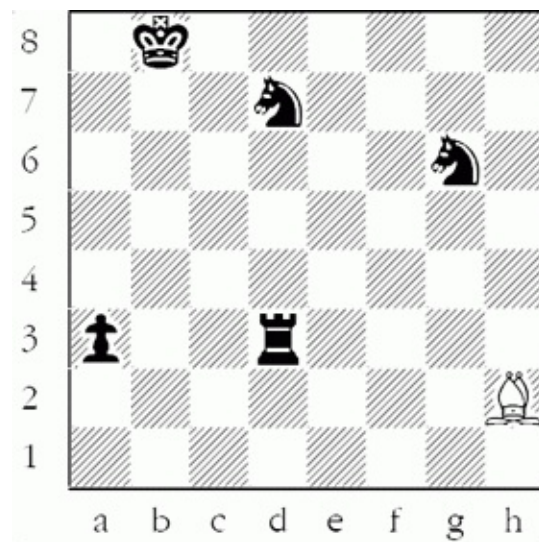
#26
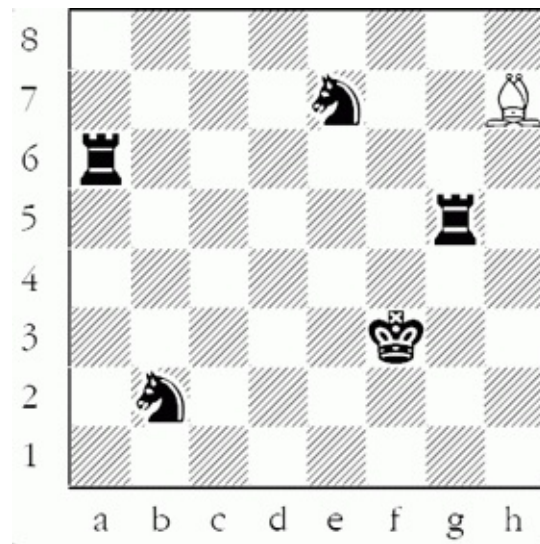
1.Bc2 2.Bb3 3.Bf7 4.Be8 5.Bd7 6.Bh3 7.Bf1 8.Bxa6 9.Bb7+
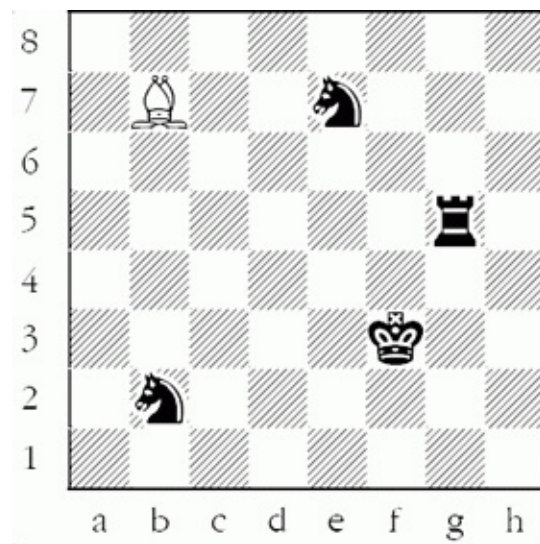
#27
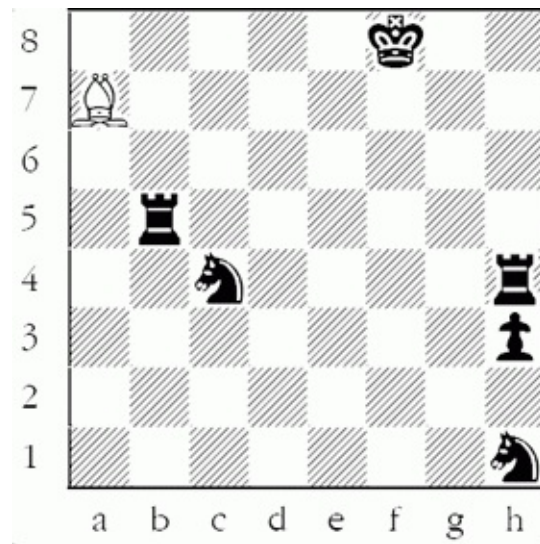
1.Bg1 2.Bh2 3.Bc7 4.Bd8 5.Bxh4 6.Bd8 7.Bc7 8.Bf4 9.Bh6+
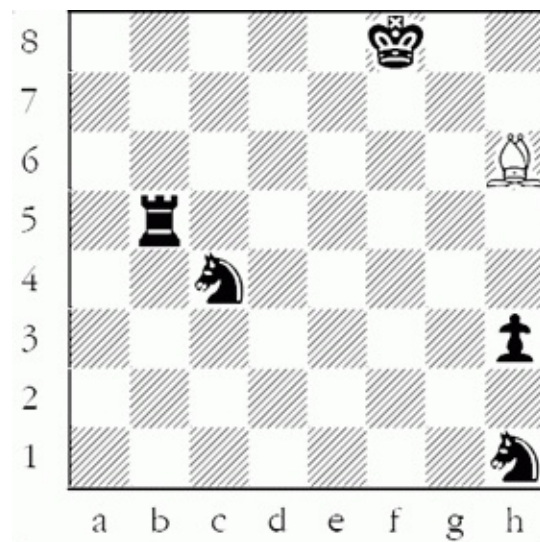
#28
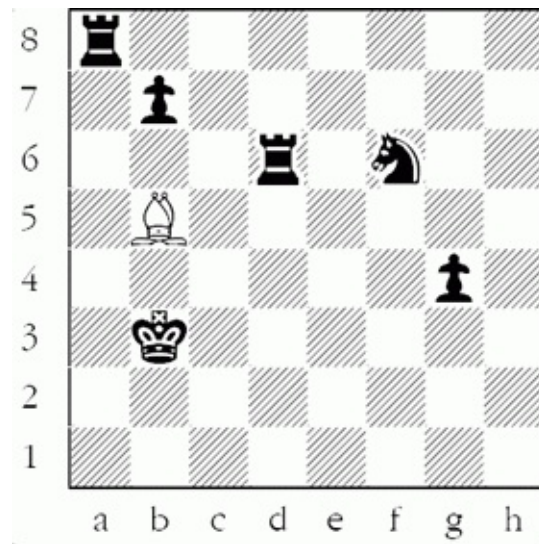
1.Bf1 2.Bg2 3.Bxb7 4.Bxa8 5.Bb7 6.Bc8 7.Bf5 8.Bg6 9.Bf7+
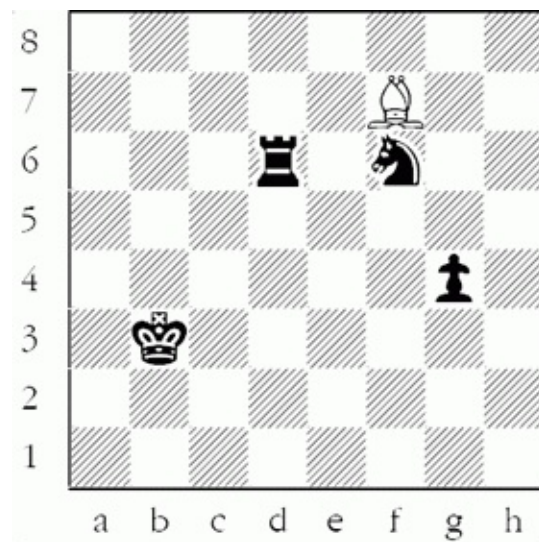
#29
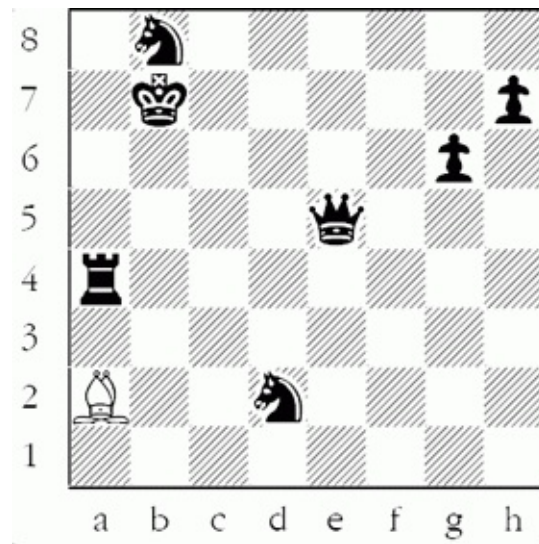
1.Bg8 2.Bxh7 3.Bxg6 4.Bc2 5.Bxa4 6.Bd1 7.Bg4 8.Bh3 9.Bg2+
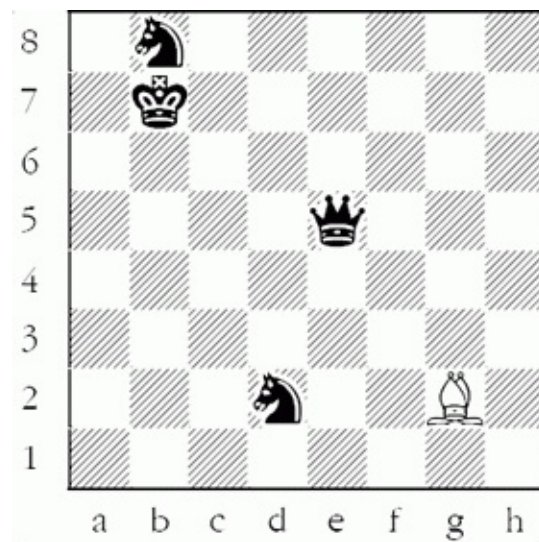
#30
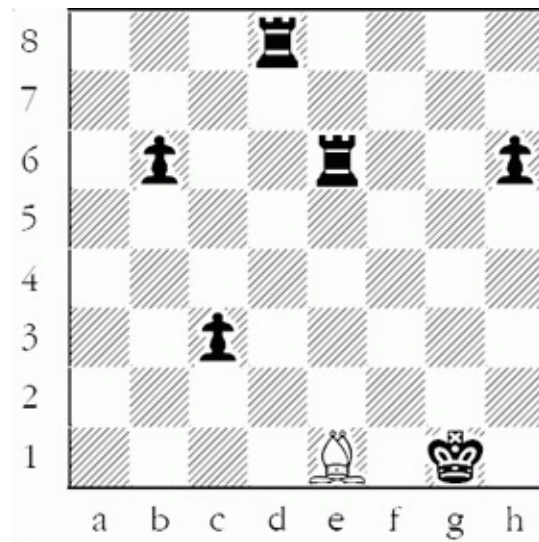
1.Bh4 2.Bxd8 3.Bc7 4.Bf4 5.Bc1 6.Ba3 7.Bb4 8.Bxc3 9.Bd4+
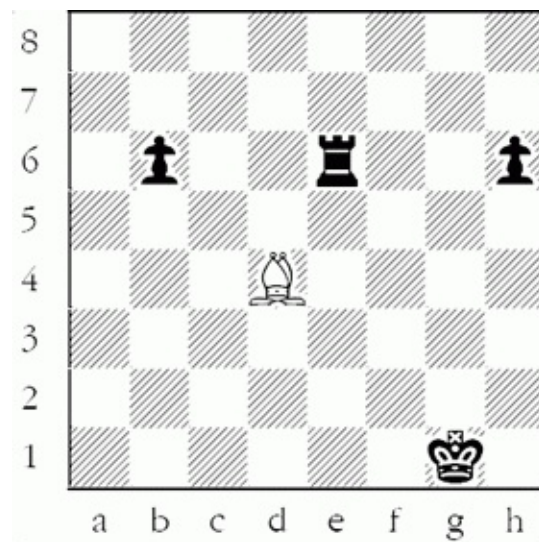
#31
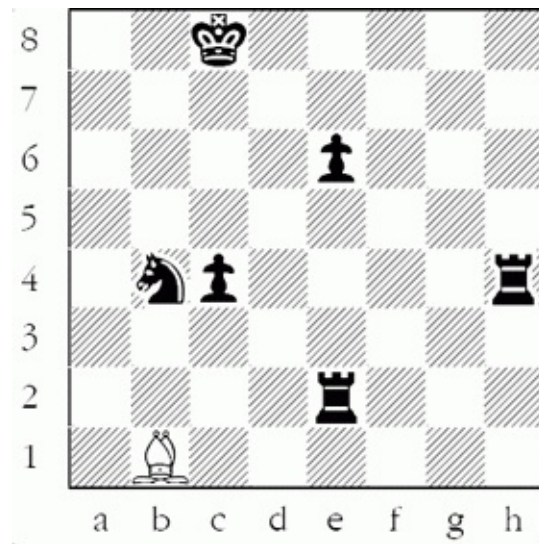
1.Bg6 2.Be8 3.Ba4 4.Bd1 5.Bxe2 6.Bd1 7.Ba4 8.Be8 9.Bf7 10.Bxe6+
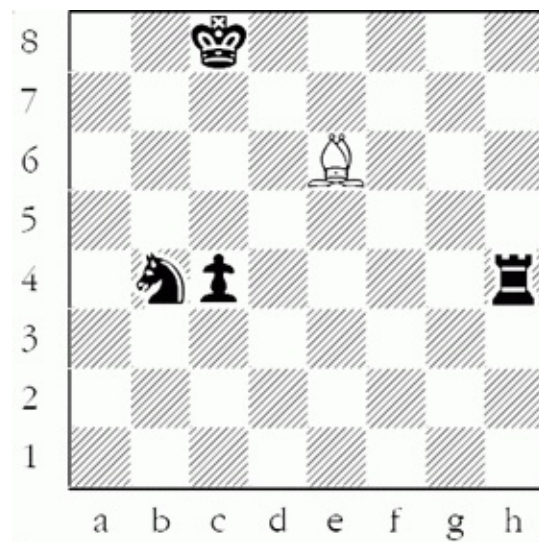
#32
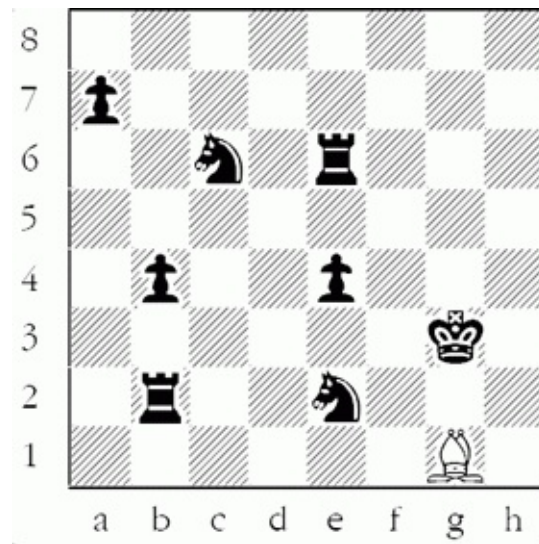
1.Bc5 2.Bf8 3.Bg7 4.Bxb2 5.Bg7 6.Bf8 7.Bc5 8.Be3 9.Bd2 10.Be1+
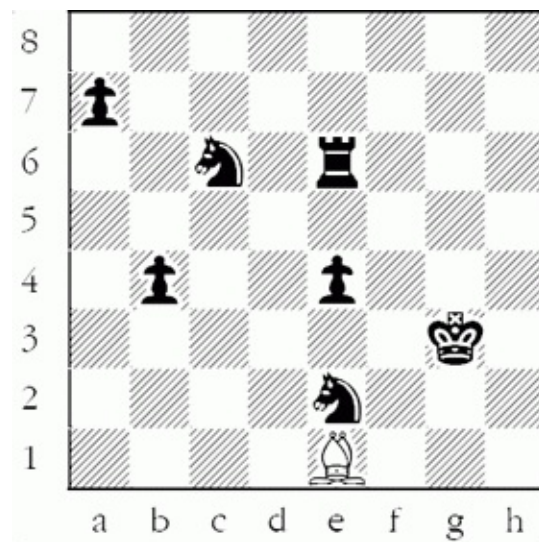
#33
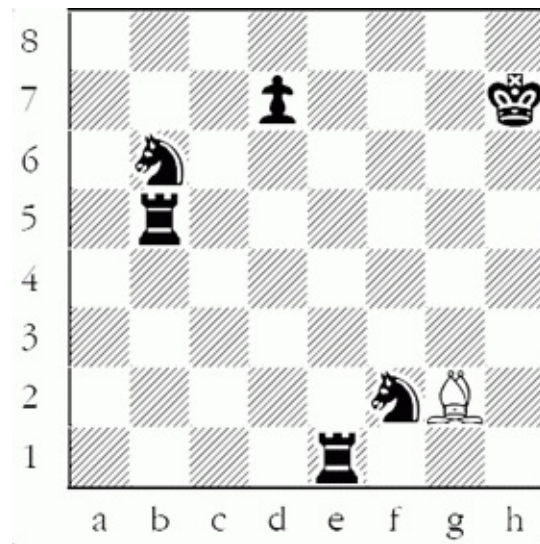
1.Bb7 2.Ba6 3.Bxb5 4.Ba6 5.Bb7 6.Bf3 7.Bh5 8.Bf7 9.Bb3 10.Bc2+
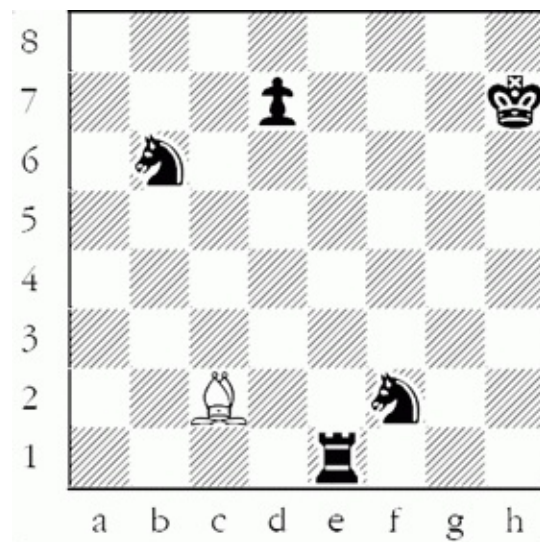
#34
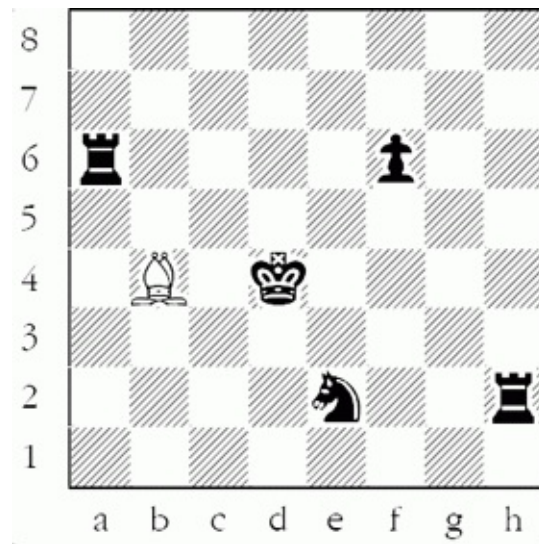
1.Be7 2.Bd8 3.Bc7 4.Bxh2 5.Bc7 6.Bd8 7.Be7 8.Bb4 9.Be1 10.Bf2+
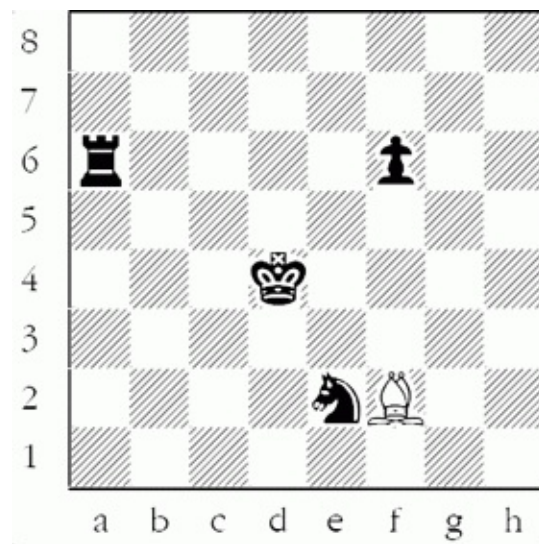
#35
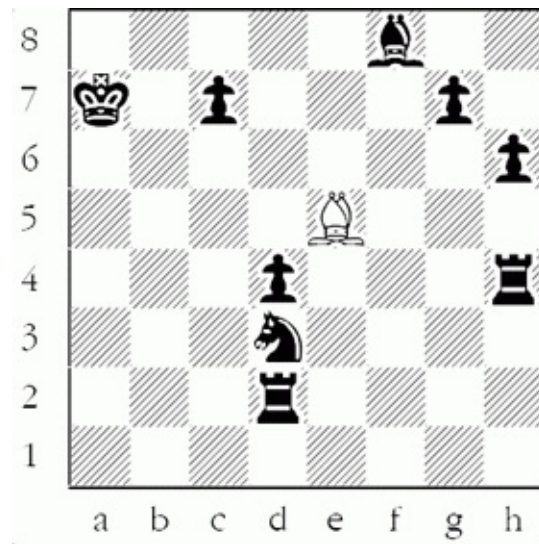
1.Bxc7 2.Ba5 3.Bxd2 4.Ba5 5.Bd8 6.Bxh4 7.Bg3 8.Bh2 9.Bg1 10.Bxd4+
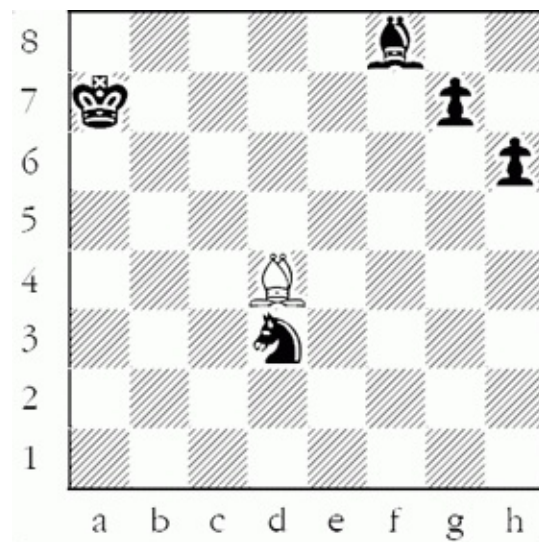
#36
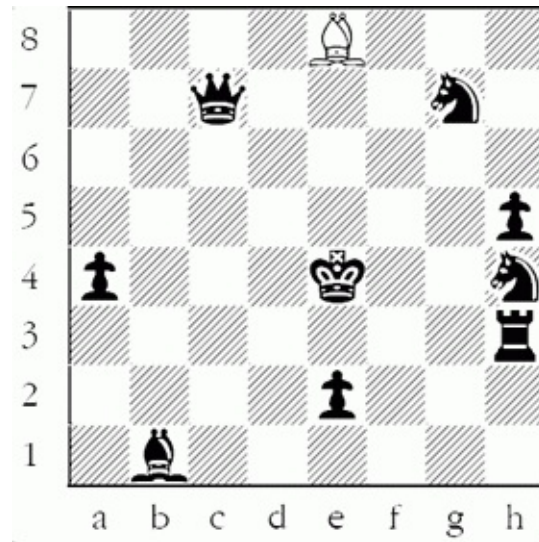
1.Bb5 2.Bxe2 3.Bf1 4.Bxh3 5.Bf1 6.Bb5 7.Bxa4 8.Bb3 9.Bg8 10.Bh7+
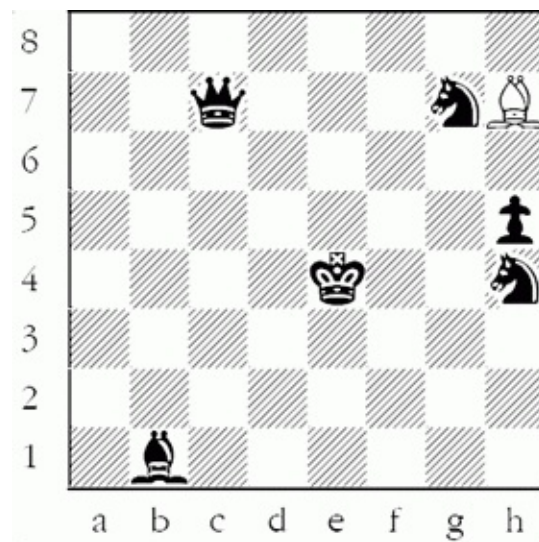
Solutions: Rook Mazes

#37
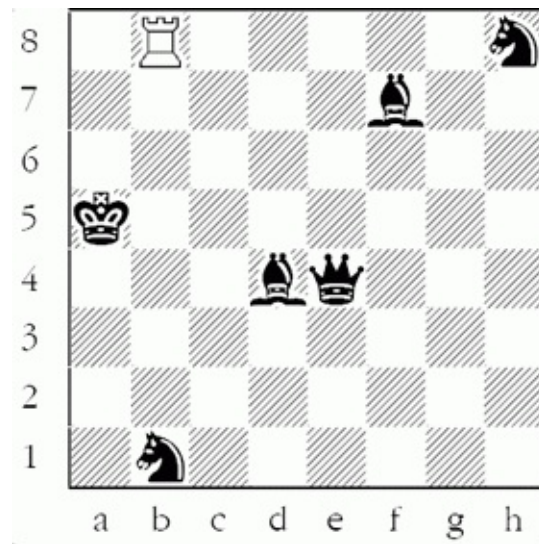
1.Rd8 2.Rd6 3.Rh6 4.Rh3 5.Rg3 6.Rg5+
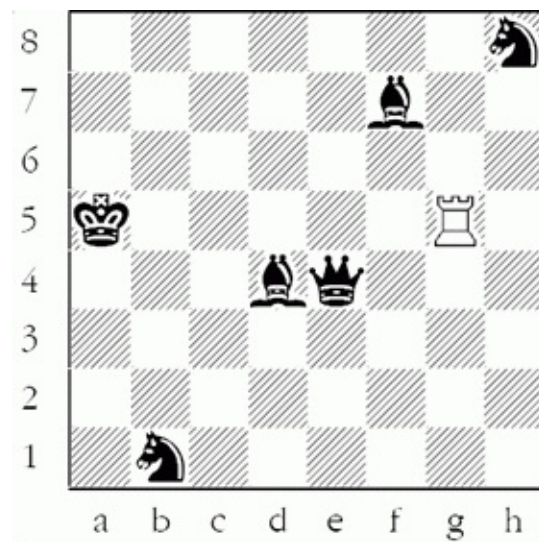
#38
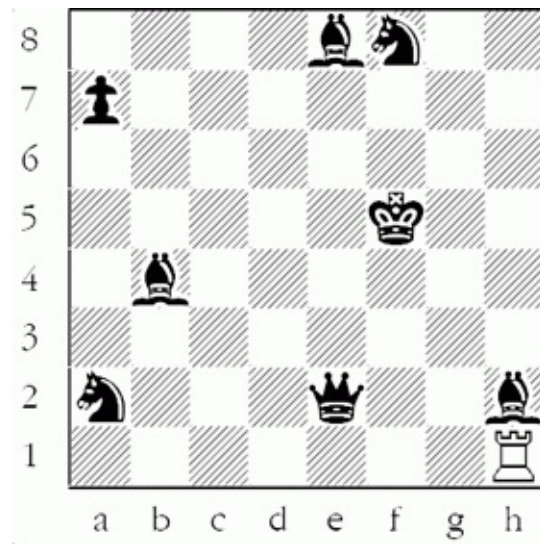
1.Rb1 2.Rb3 3.Rh3 4.Rh4 5.Rd4 6.Rd5+
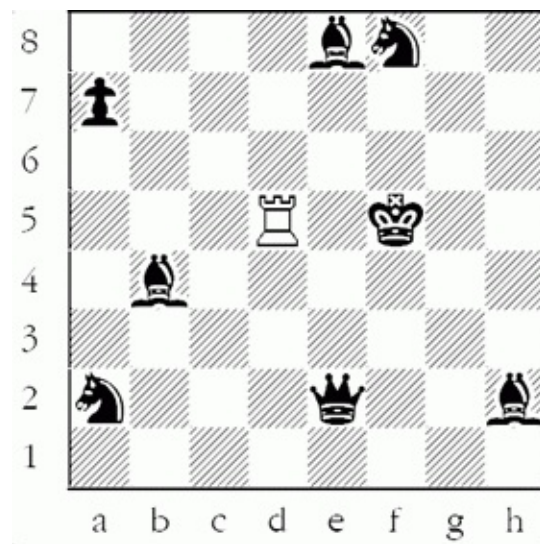
#39
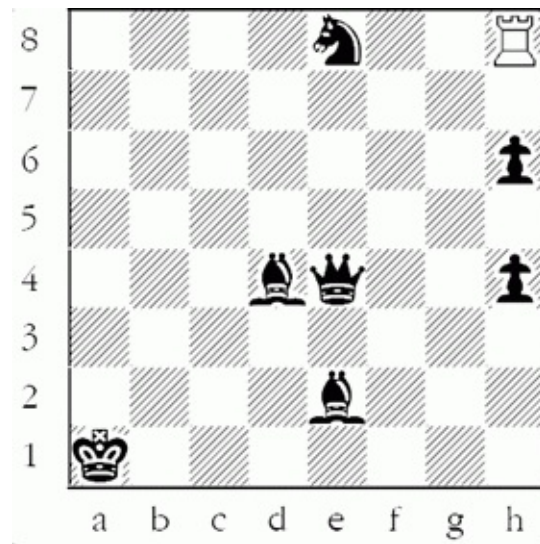
1.Rf8 2.Rf7 3.Rd7 4.Rd8 5.Rc8 6.Rc1+
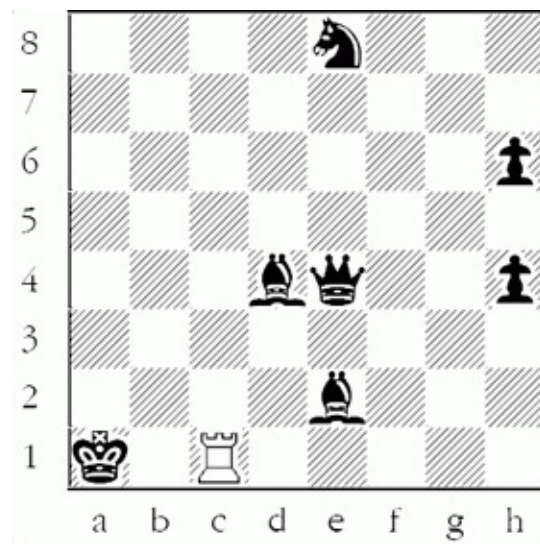
#40
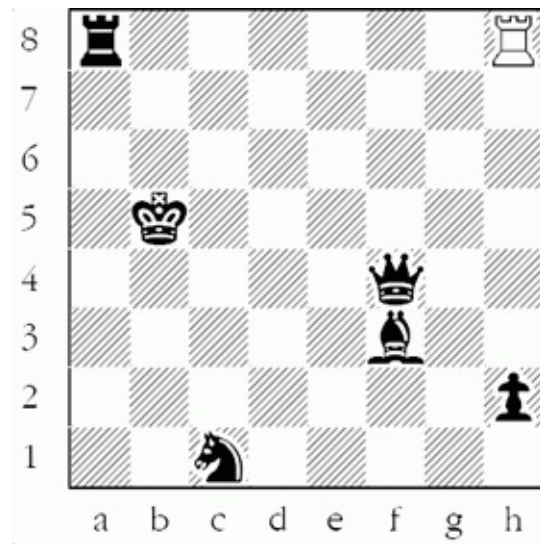
1.Rh7 2.Re7 3.Re1 4.Rf1 5.Rf2 6.Rb2+
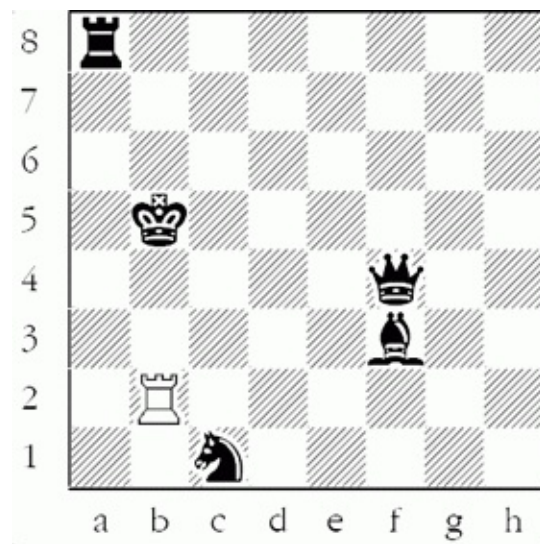
#41
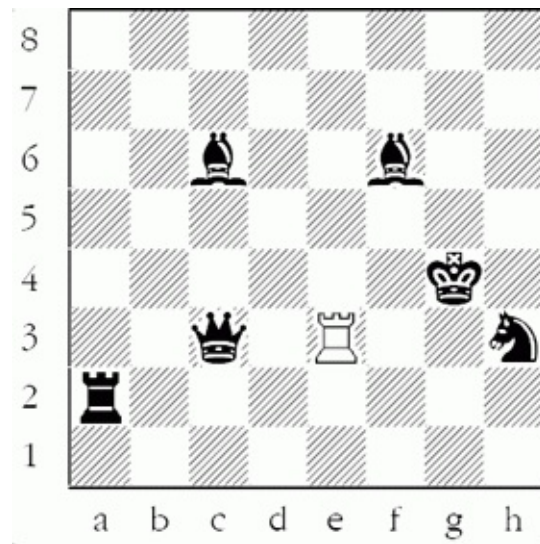
1.Re6 2.Rd6 3.Rd1 4.Rb1 5.Rb8 6.Rg8+
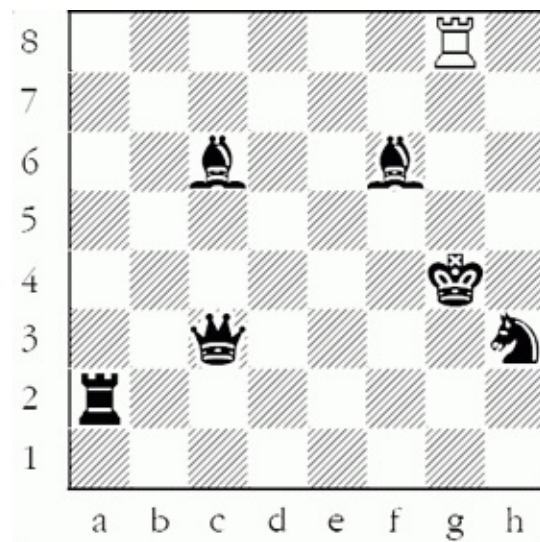
#42
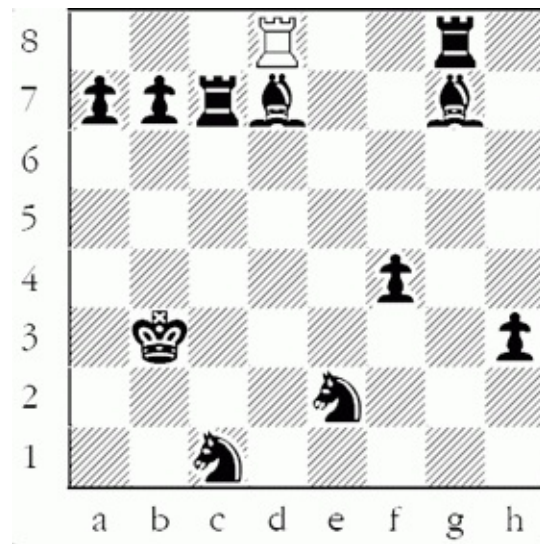
1.Rxg8 2.Rxg7 3.Rg5 4.Ra5 5.Ra1 6.Rb1+
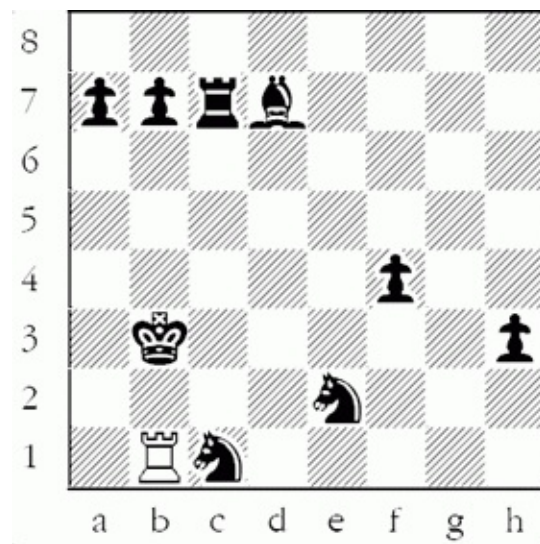
#43
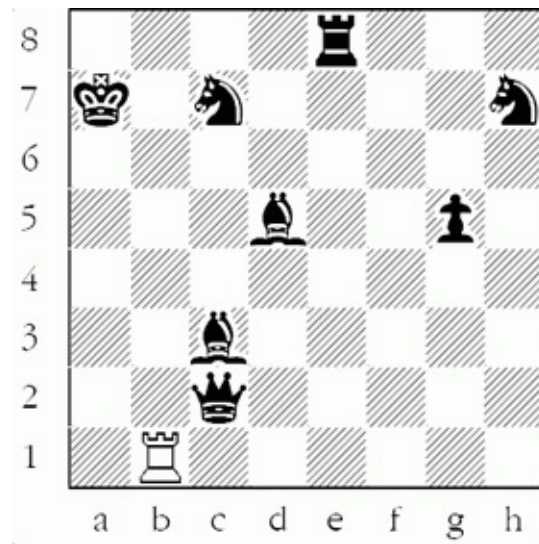
1.Rg1 2.Rg3 3.Rh3 4.Rh6 5.Rd6 6.Rd7 7.Rxc7+
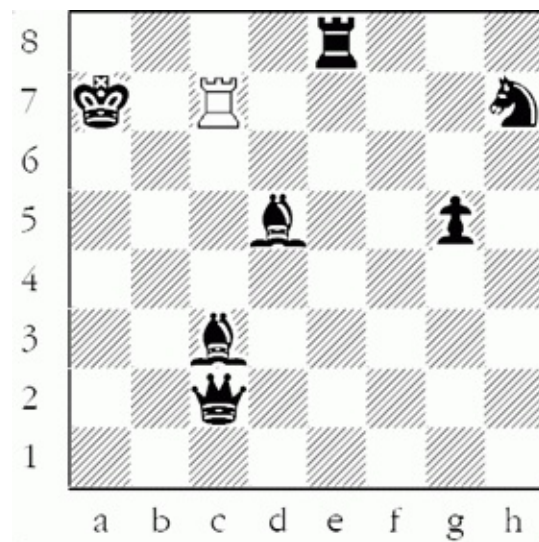
#44
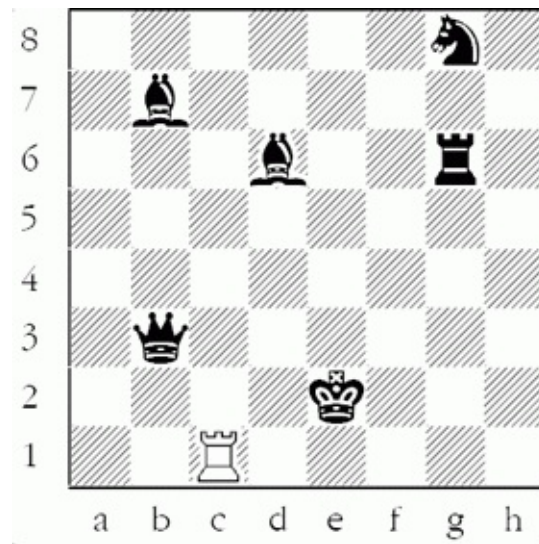
1.Ra1 2.Ra5 3.Rh5 4.Rh7 5.Rd7 6.Rd8 7.Re8+
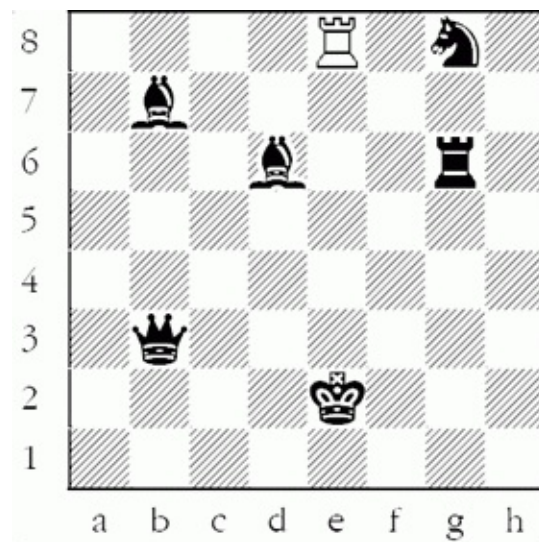
#45
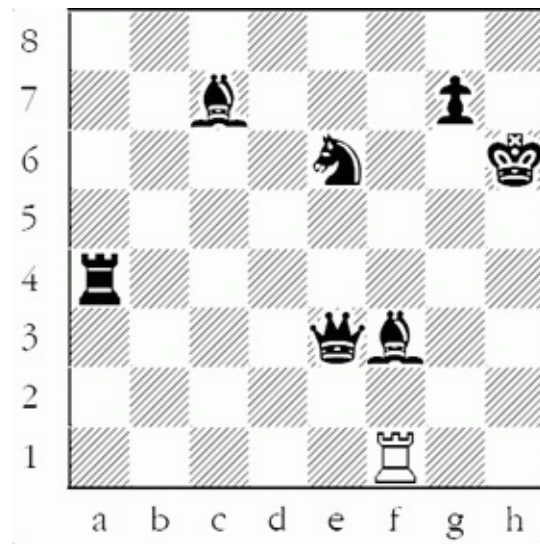
1.Rb1 2.Rb5 3.Rf5 4.Rf7 5.Re7 6.Re8 7.Rh8+
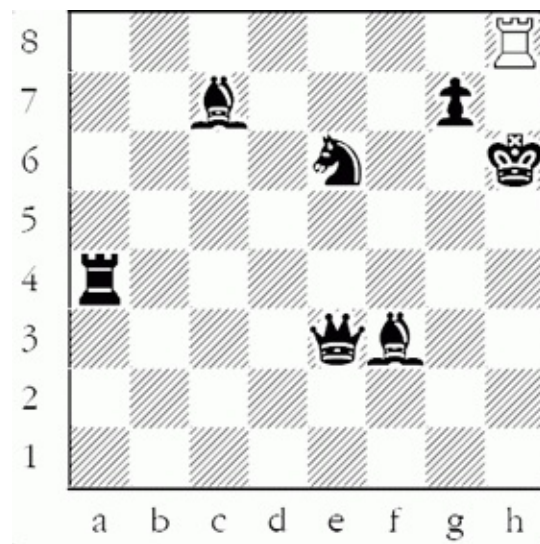
#46
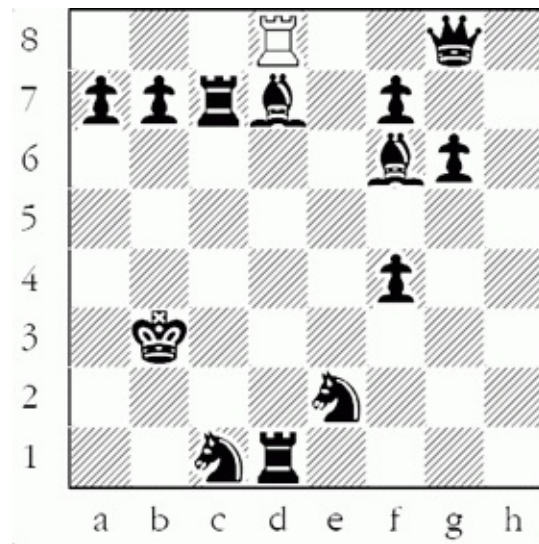
1.Rxg8 2.Rf8 3.Rxf7 4.Rh7 5.Rh2 6.Rf2 7.Rf3+
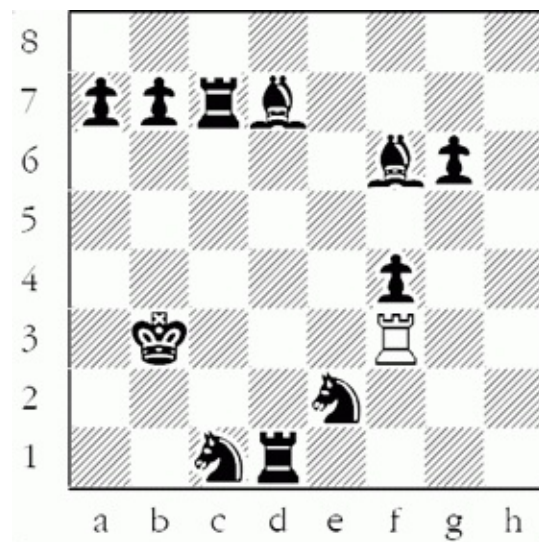
#47
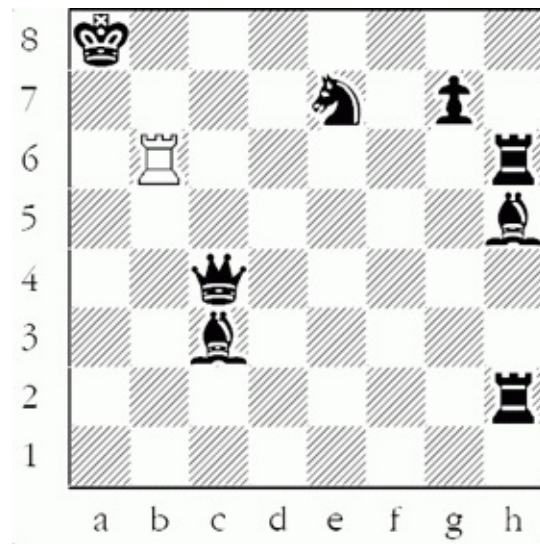
1.Rb1 2.Rg1 3.Rg3 4.Re3 5.Rxe7 6.Rd7 7.Rd8+
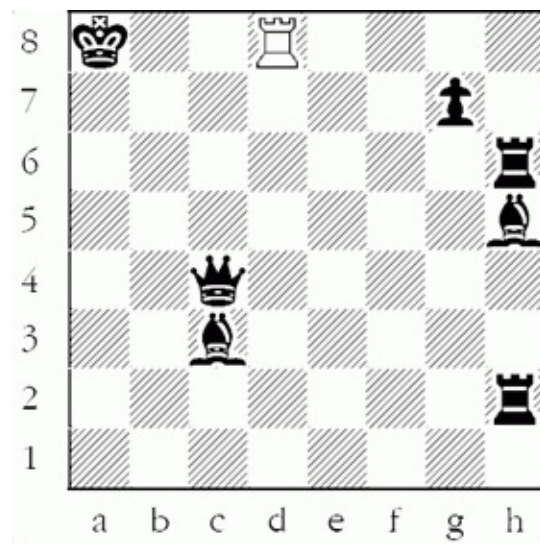
#48
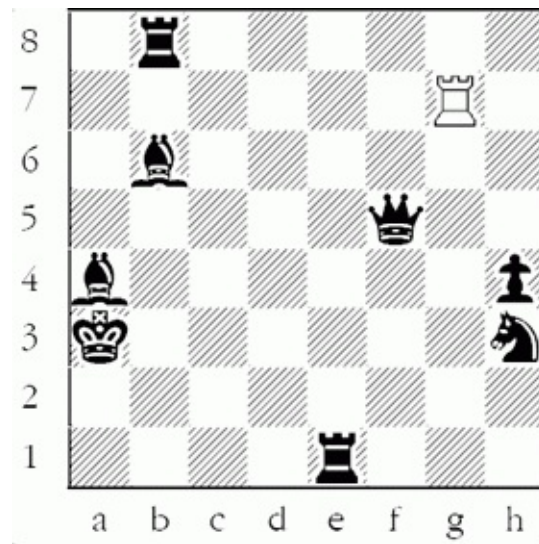
1.Rg2 2.Rd2 3.Rd6 4.Rh6 5.Rxh4 6.Rc4 7.Rc3+
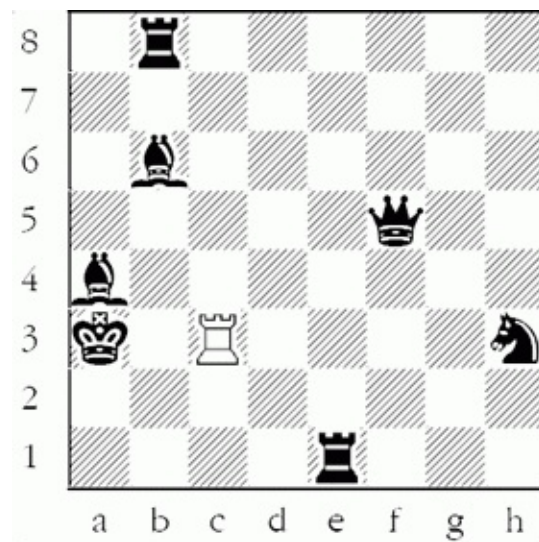
#49
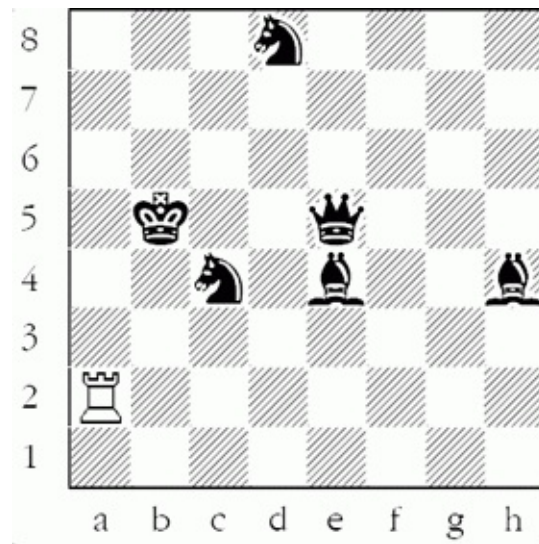
1.Ra7 2.Rd7 3.Rd1 4.Rg1 5.Rg4 6.Rxh4 7.Rh3 8.Rb3+
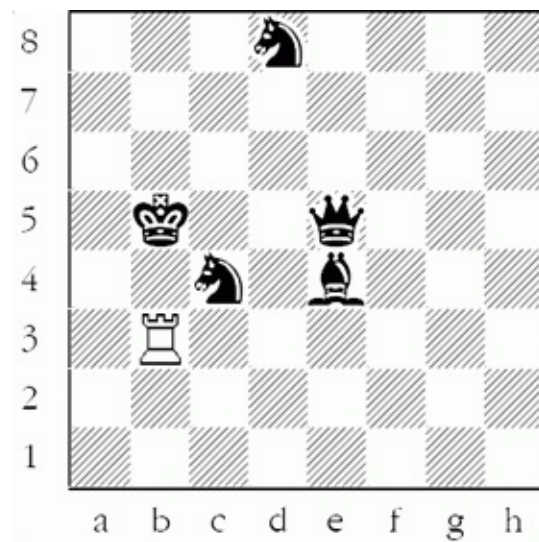
#50
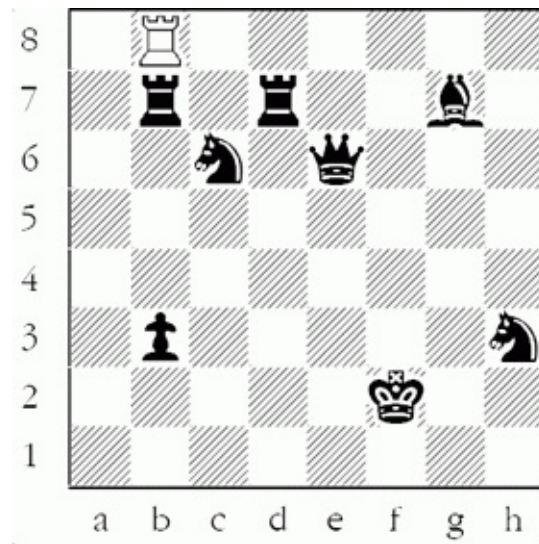
1.Ra8 2.Ra4 3.Rh4 4.Rh5 5.Rc5 6.Rc1 7.Rh1 8.Rh2+
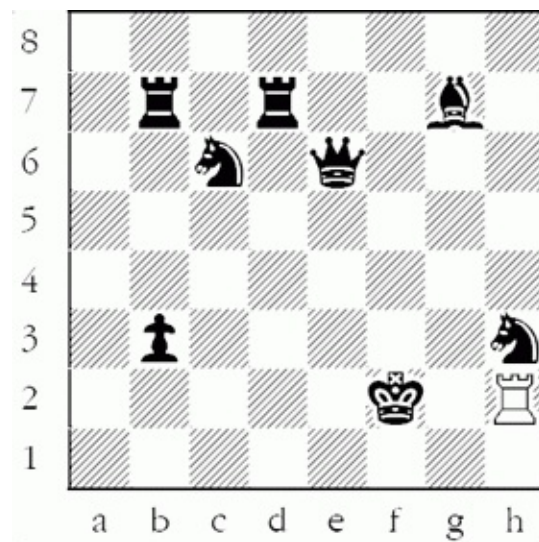
#51
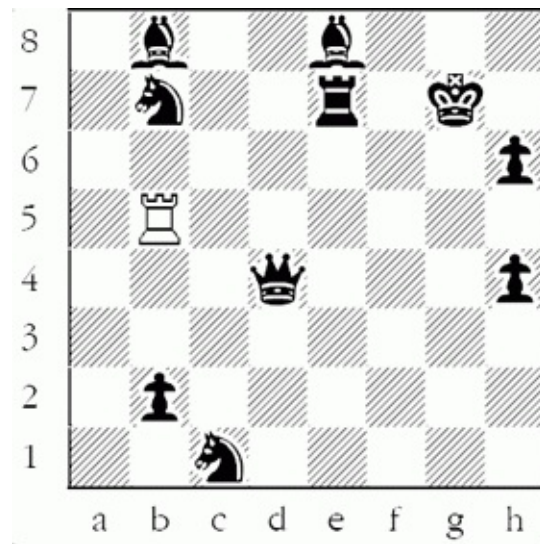
1.Rf5 2.Rf3 3.Ra3 4.Ra8 5.Rxb8 6.Rc8 7.Rc2 8.Rg2+
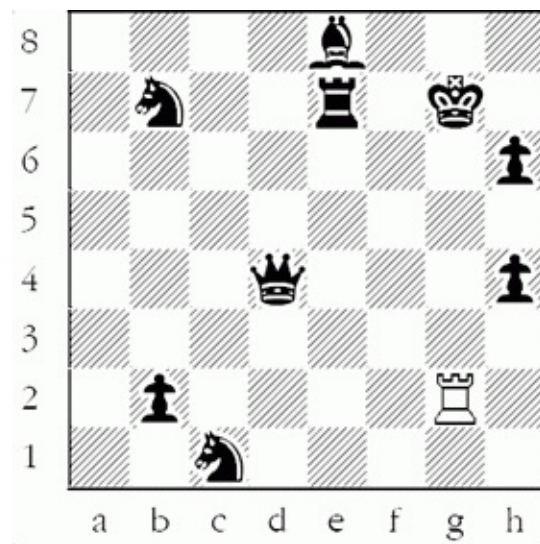
#52
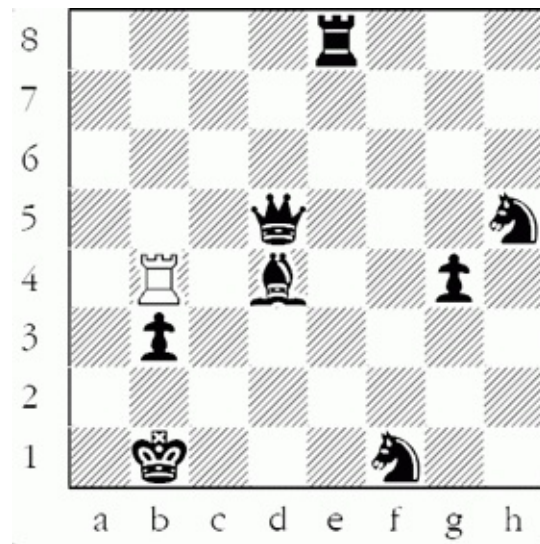
1.Ra4 2.Ra6 3.Rg6 4.Rxg4 5.Rh4 6.Rh3 7.Rd3 8.Rd1+
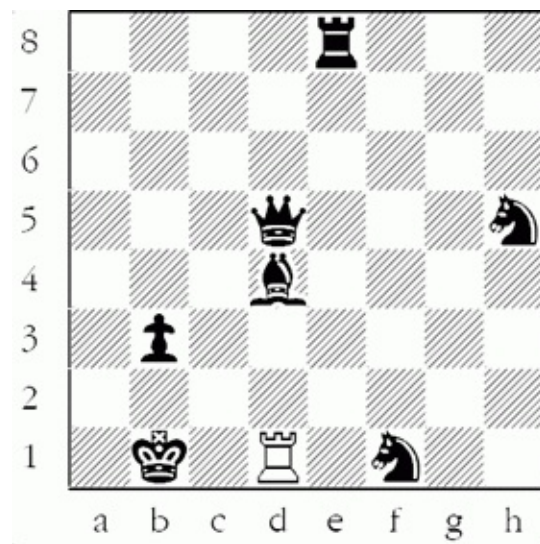
#53
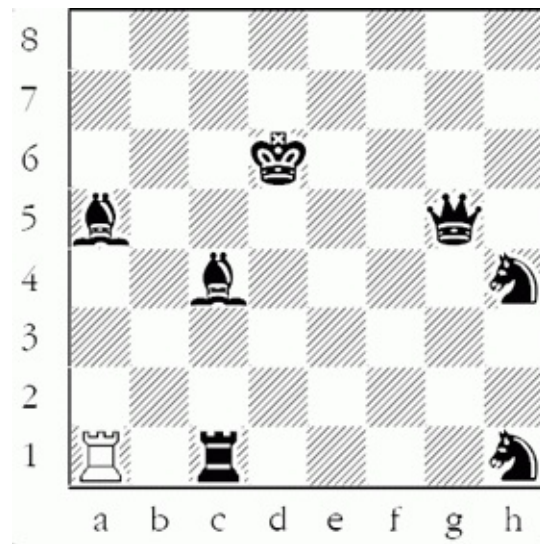
1.Ra3 2.Rh3 3.Rh2 4.Rb2 5.Rb8 6.Re8 7.Re4 8.Rd4+
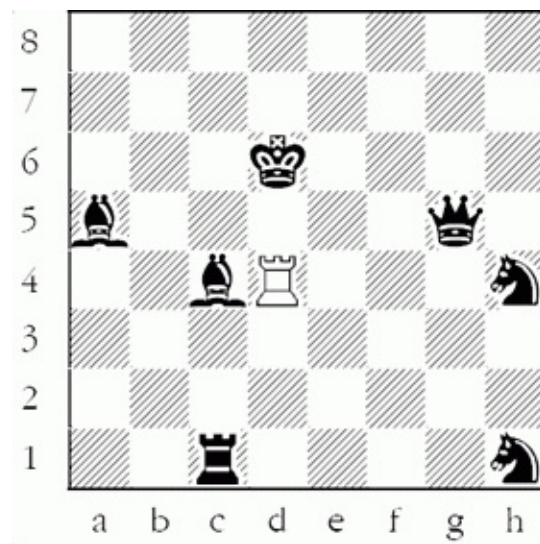
#54
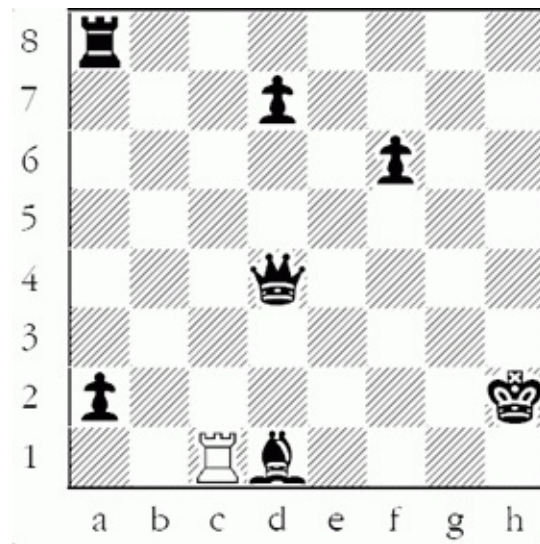
1.Rc7 2.Rb7 3.Rb5 4.Rf5 5.Rf1 6.Re1 7.Re7 8.Rh7+
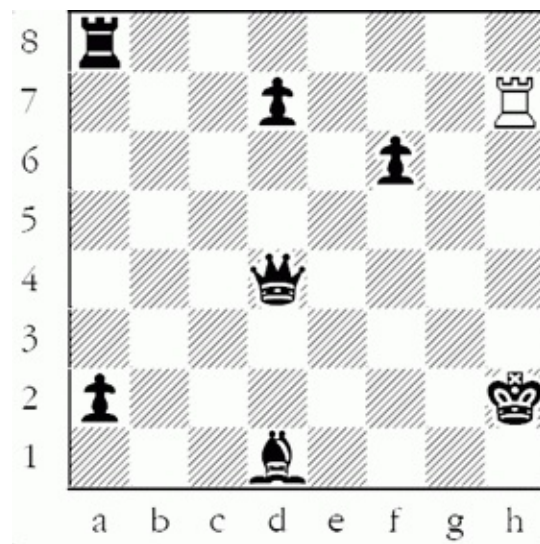
#55
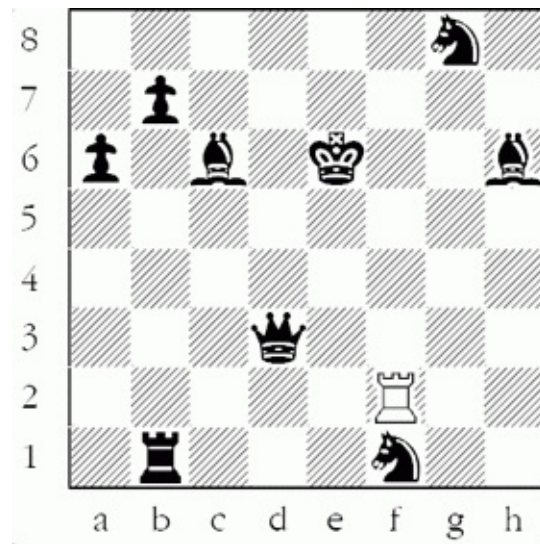
1.Ra2 2.Ra5 3.Rh5 4.Rh4 5.Rg4 6.Rxg8 7.Rh8 8.Rxh6+
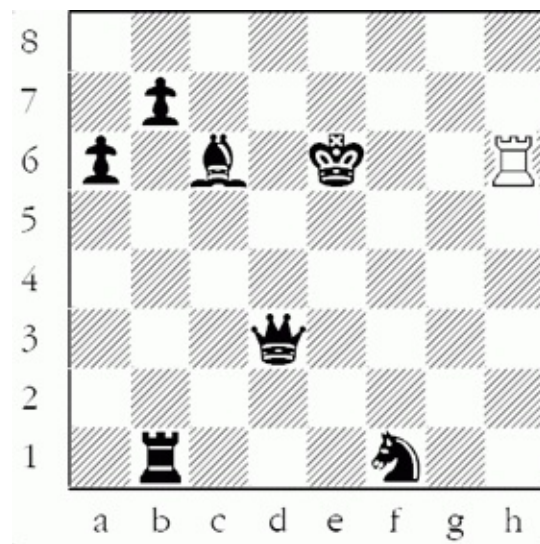
#56
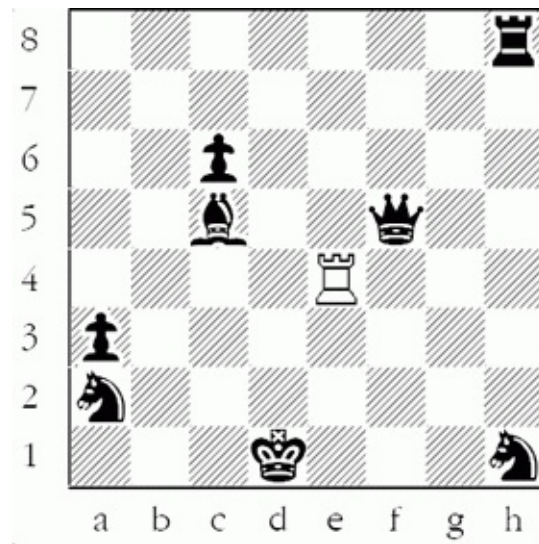
1.Ra4 2.Ra6 3.Rxc6 4.Rc7 5.Rg7 6.Rg2 7.Rxa2 8.Ra1+
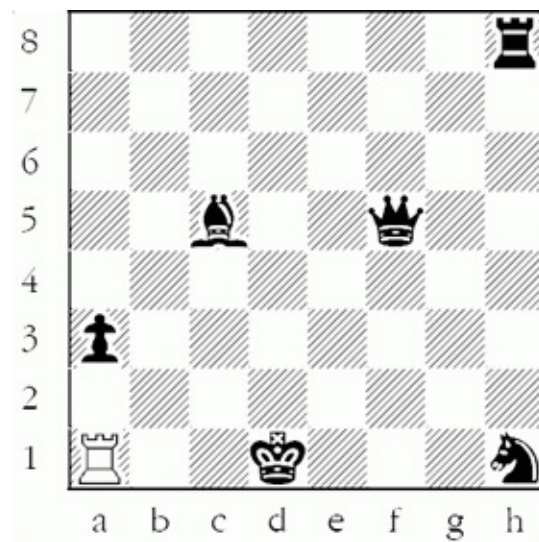
#57
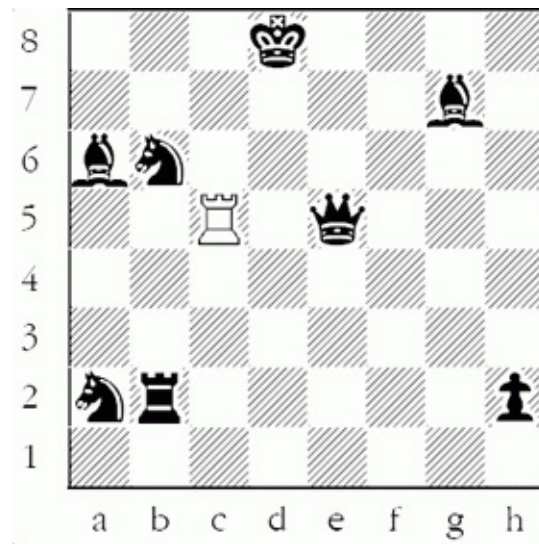
1.Rc6 2.Rg6 3.Rg4 4.Rh4 5.Rh3 6.Ra3 7.Rxa6 8.Ra3 9.Rd3+
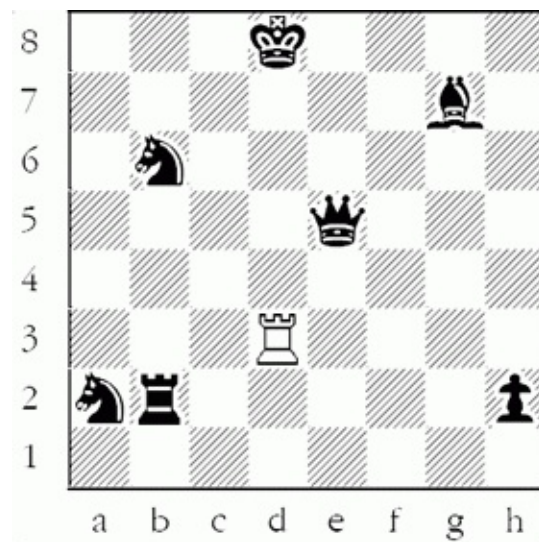
#58
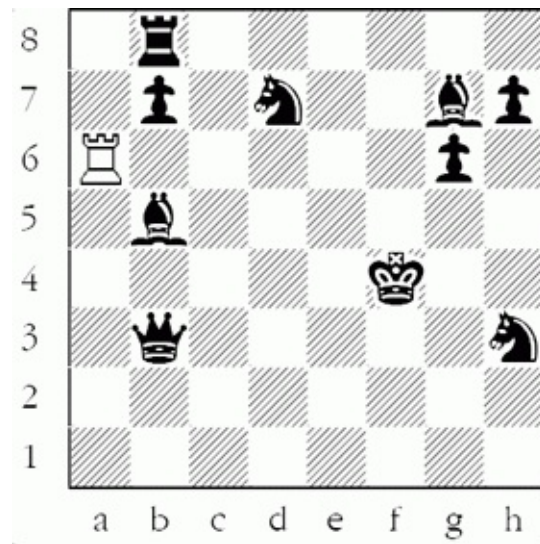
1.Rd6 2.Rd2 3.Rh2 4.Rh1 5.Re1 6.Re7 7.Rxg7 8.Rxh7 9.Rh4+
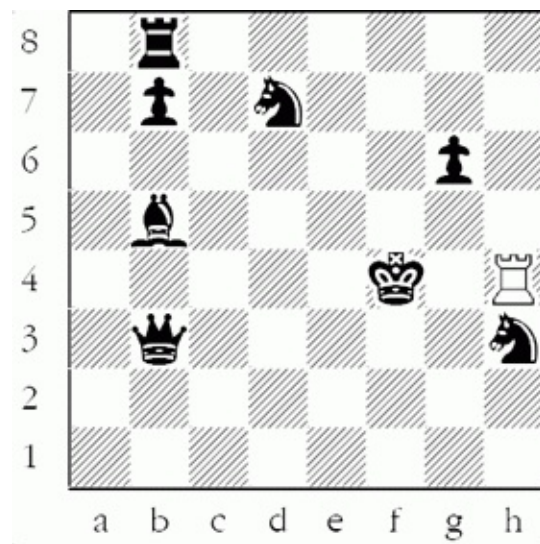
#59
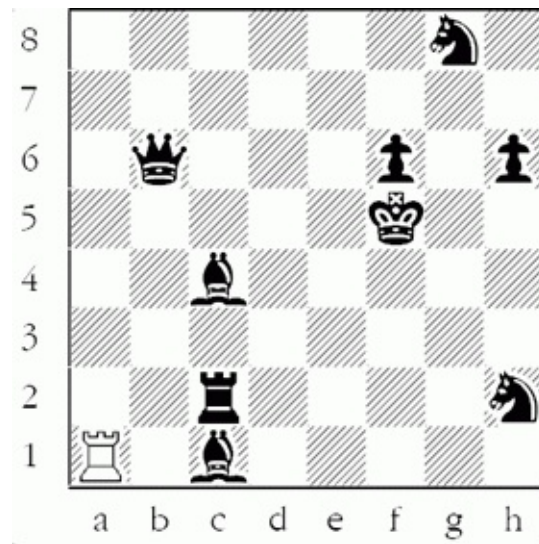
1.Ra8 2.Re8 3.Re1 4.Rd1 5.Rd7 6.Rg7 7.Rg3 8.Rh3 9.Rh5+
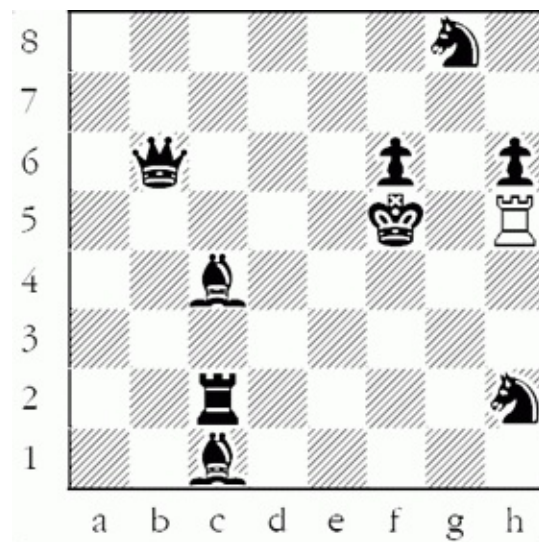
#60
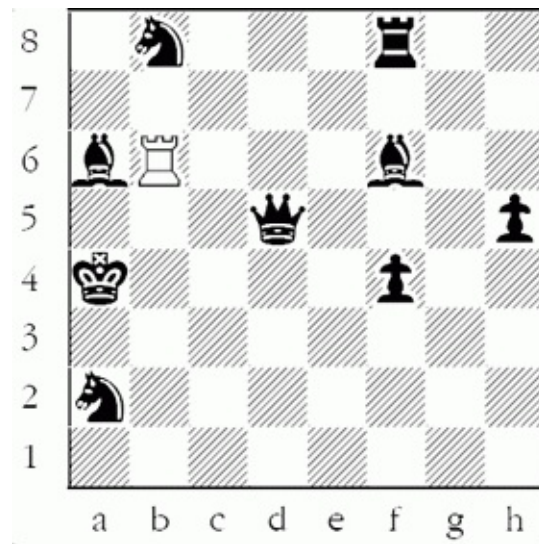
1.Rb1 2.Rg1 3.Rg6 4.Rh6 5.Rh7 6.Rc7 7.Rc2 8.Rf2 9.Rxf4+
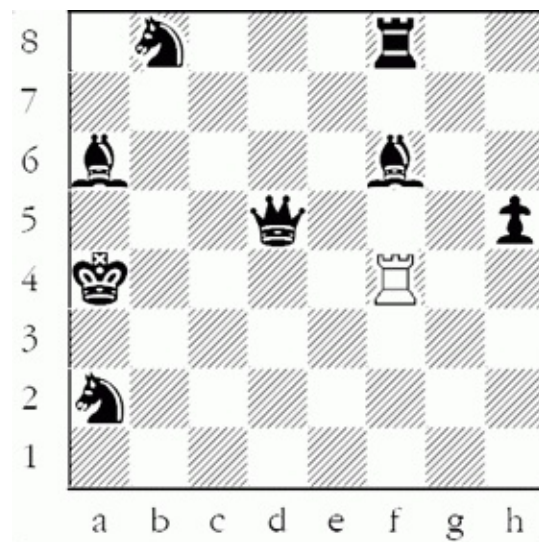
#61
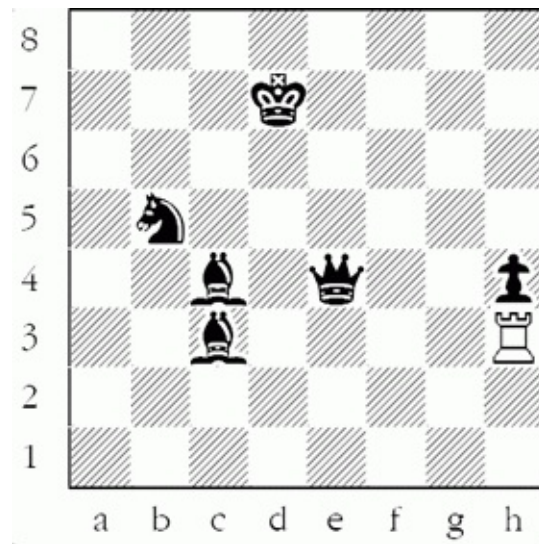
1.Rh2 2.Rf2 3.Rf8 4.Rb8 5.Rb6 6.Rh6 7.Rh5 8.Rg5 9.Rg1 10.Rd1+
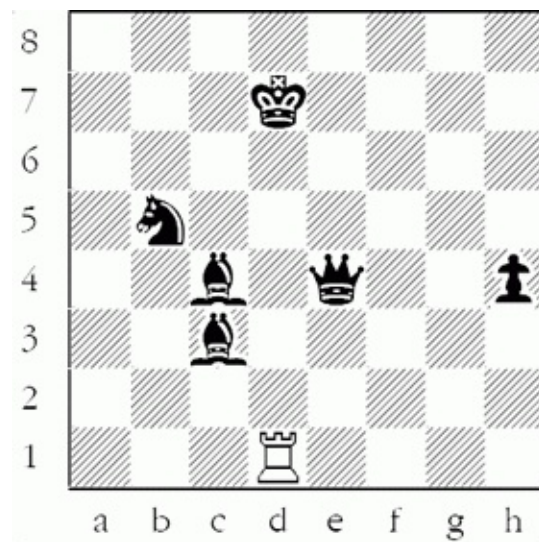
#62
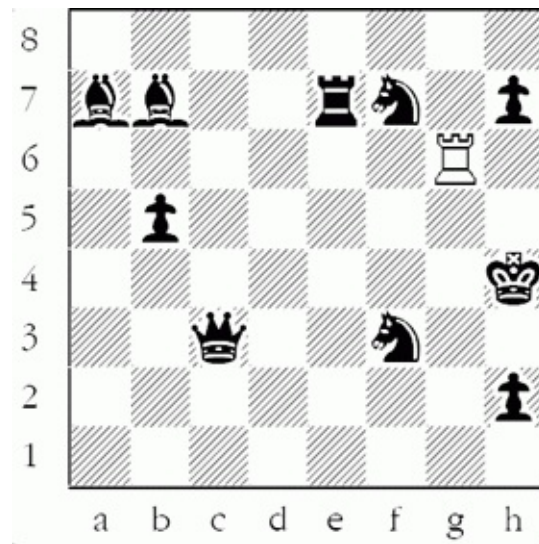
1.Rg2 2.Ra2 3.Rxa7 4.Ra2 5.Rf2 6.Rf1 7.Rb1 8.Rxb5 9.Rf5 10.Rf4+
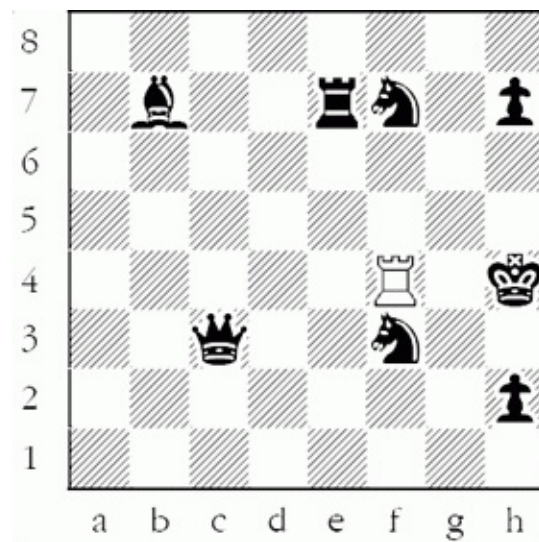
#63
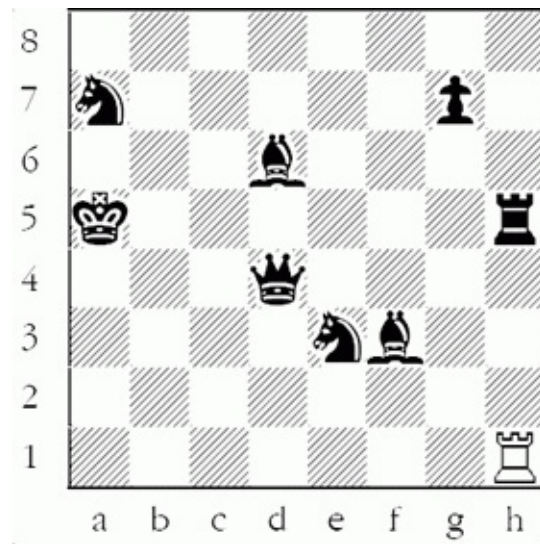
1.Rg1 2.Rg6 3.Re6 4.Re8 5.Rd8 6.Rd7 7.Rf7 8.Rxf3 9.Rf2 10.Ra2+
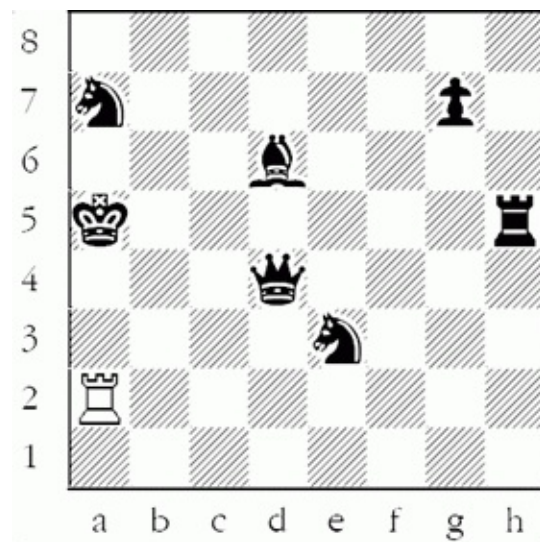
#64
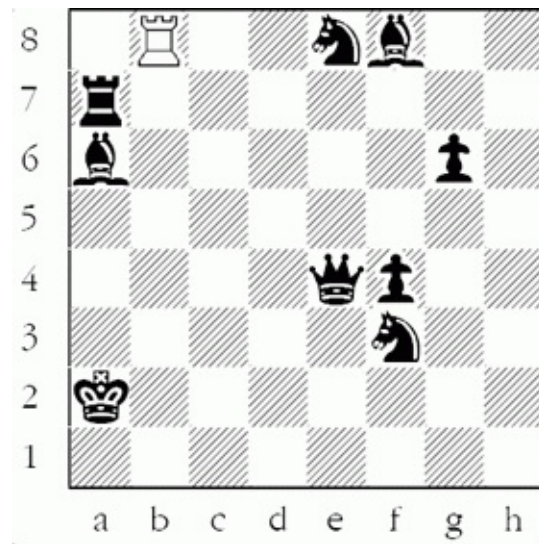
1.Rd8 2.Rd1 3.Rh1 4.Rh8 5.Rxf8 6.Rh8 7.Rh1 8.Rc1 9.Rc5 10.Ra5+
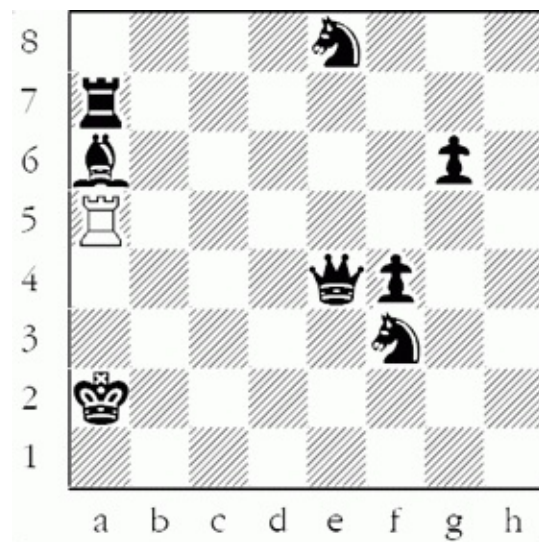
#65
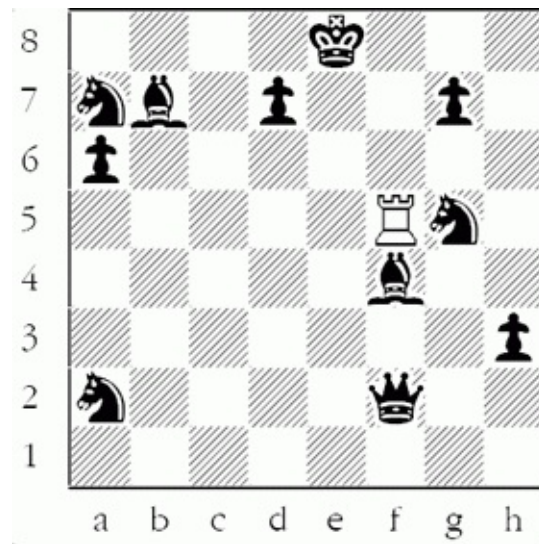
1.Ra5 2.Ra3 3.Rb3 4.Rxb7 5.Rb3 6.Ra3 7.Rxa6 8.Rg6 9.Rxg7 10.Rg8+
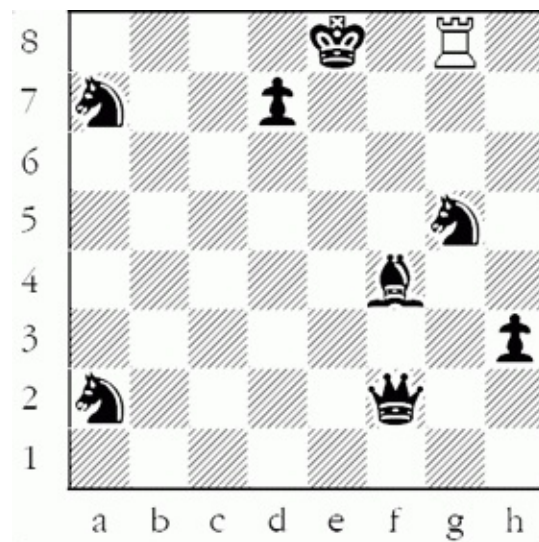
#66
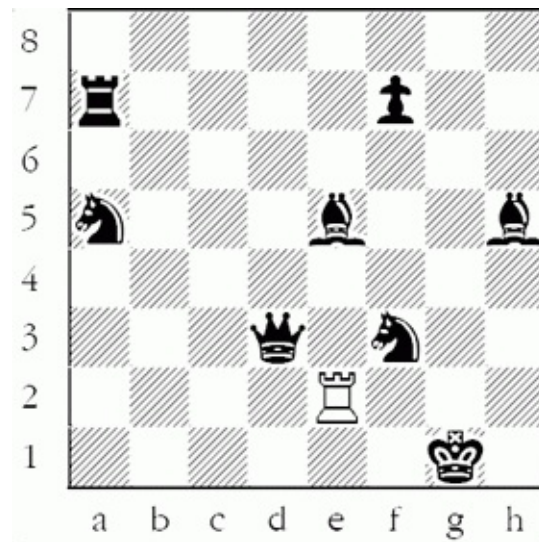
1.Ra2 2.Ra4 3.Rb4 4.Rb6 5.Rh6 6.Rxh5 7.Rh6 8.Rb6 9.Rb4 10.Rg4+
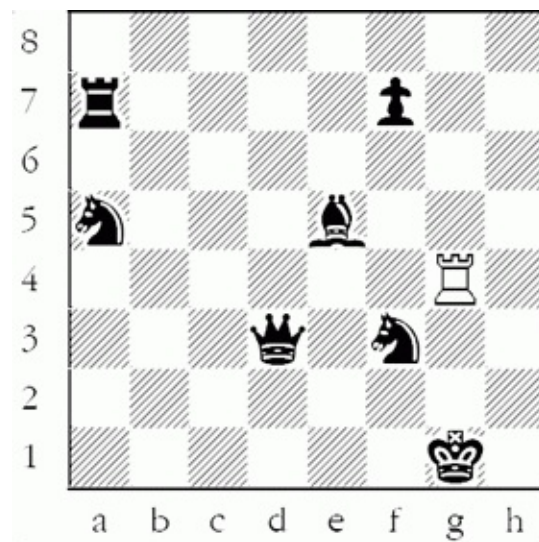
#67
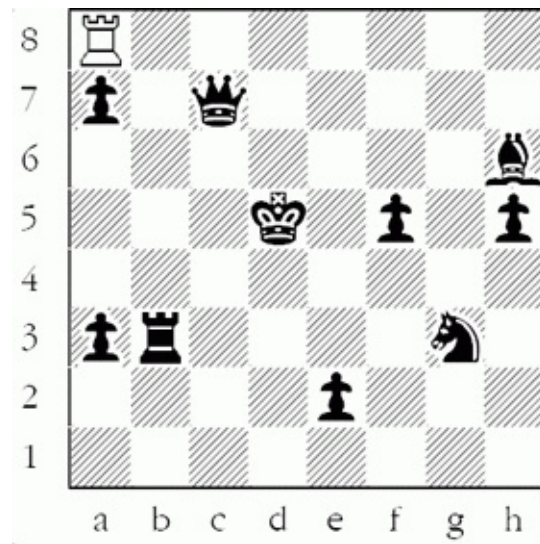
1.Rh8 2.Rxh6 3.Ra6 4.Ra4 5.Rh4 6.Rh2 7.Rg2 8.Rg1 9.Ra1 10.Ra2 11.Rd2+
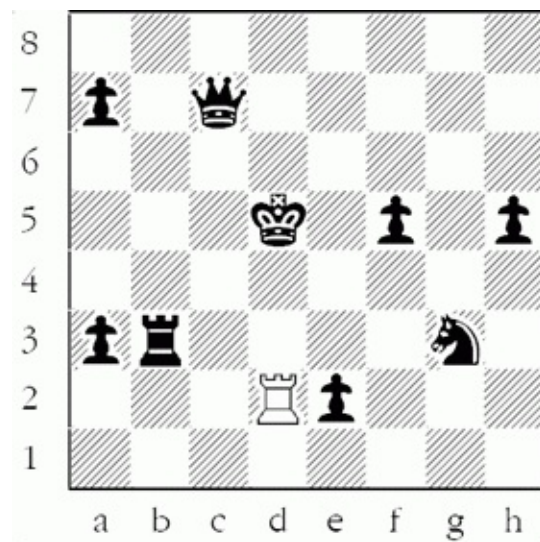
#68
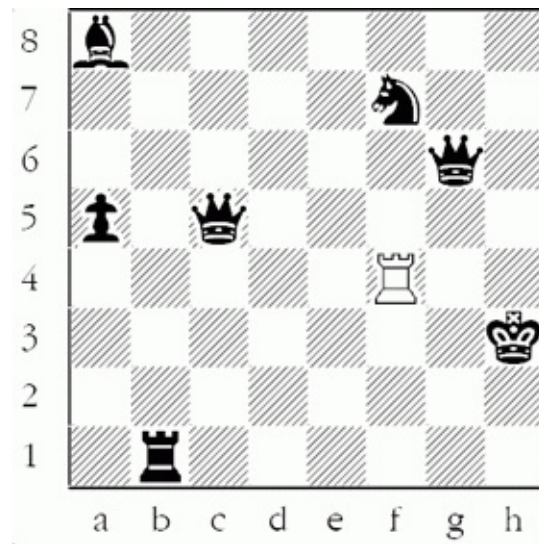
1.Ra4 2.Ra2 3.Re2 4.Re8 5.Rxa8 6.Re8 7.Re2 8.Ra2 9.Ra4 10.Rf4 11.Rf3+
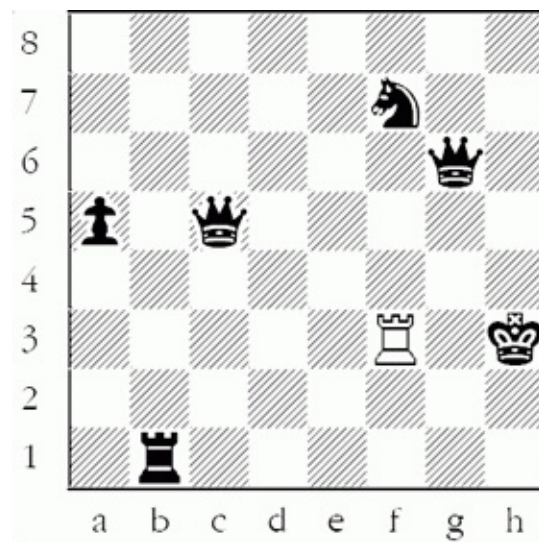
#69
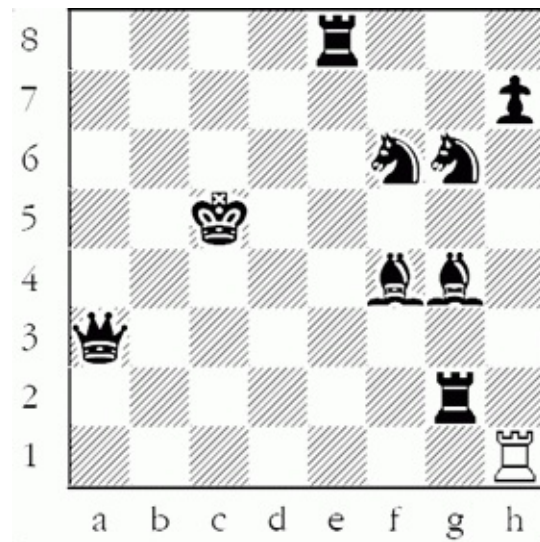
1.Rb1 2.Rb7 3.Rf7 4.Rxf6 5.Rf7 6.Rxh7 7.Rg7 8.Rxg6 9.Rf6 10.Rxf4 11.Rf7 12.Rc7+
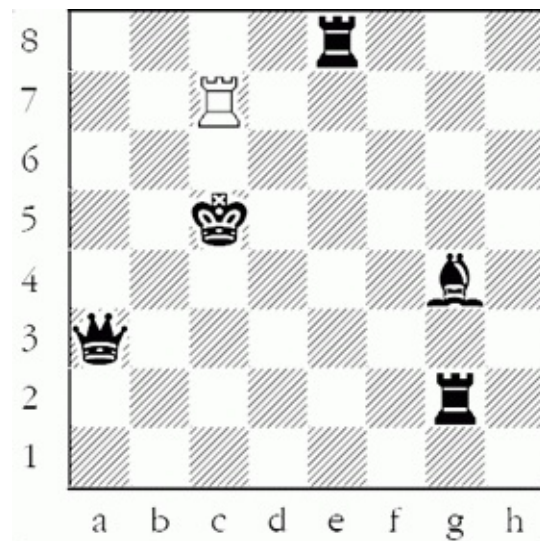
#70
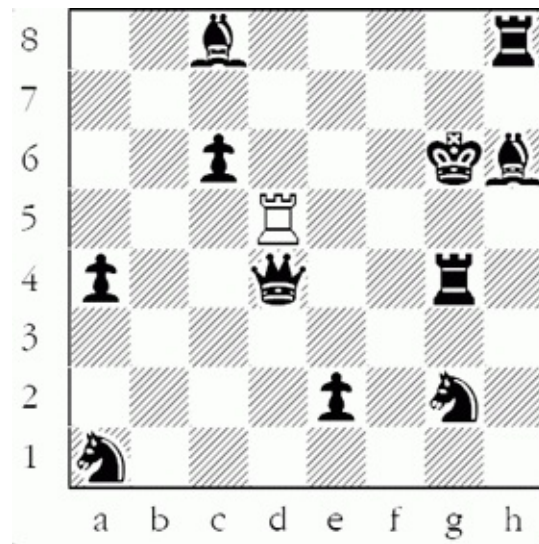
1.Ra5 2.Ra8 3.Rb8 4.Rb1 5.Rh1 6.Rh3 7.Ra3 8.Ra2 9.Rxe2 10.Re7 11.Rc7 12.Rxc6+
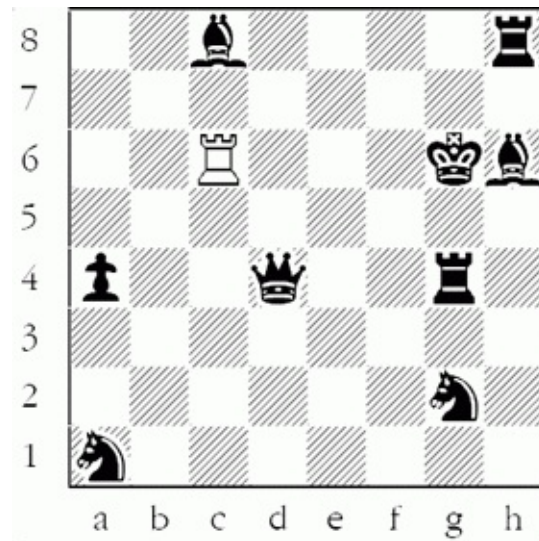
#71
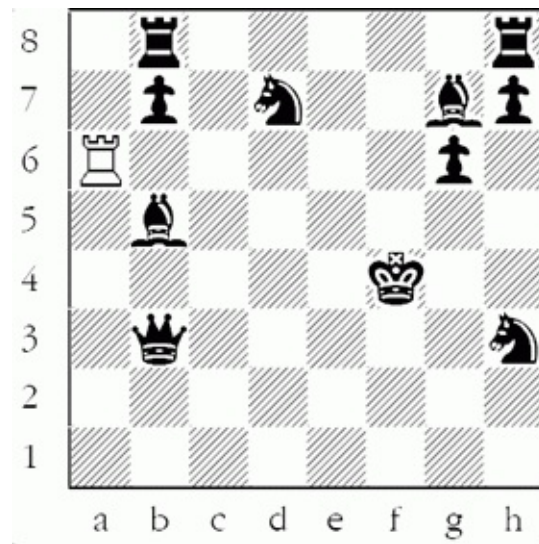
1.Rd6 2.Rd2 3.Rh2 4.Rh1 5.Re1 6.Re7 7.Rxg7 8.Re7 9.Re1 10.Rh1 11.Rh2 12.Rd2 13.Rd4+
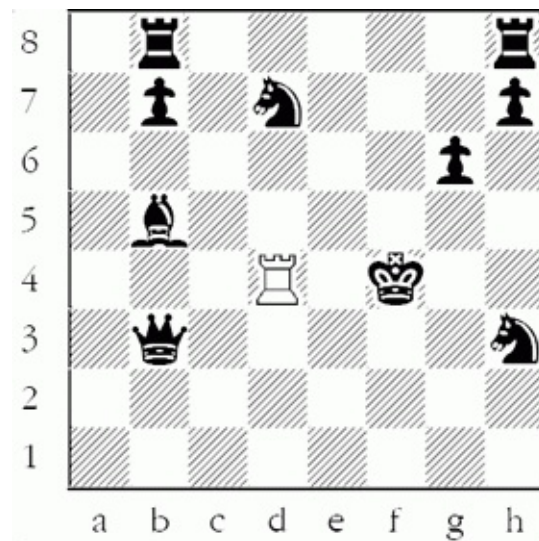
#72
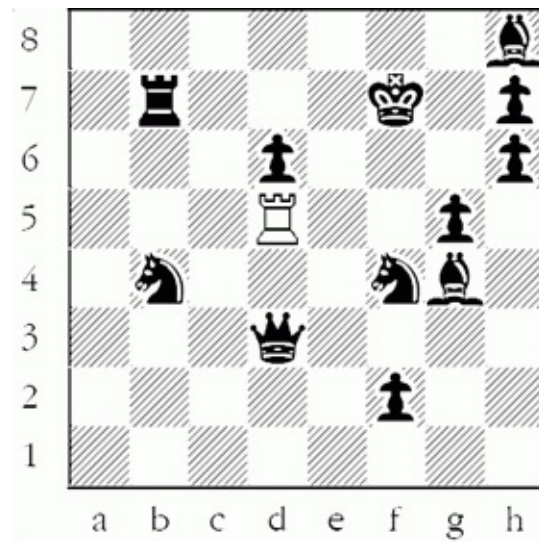
1.Ra5 2.Ra8 3.Rxh8 4.Ra8 5.Ra1 6.Rh1 7.Rxh6 8.Rh1 9.Ra1 10.Ra5 11.Rxg5 12.Rxg4 13.Rxf4+
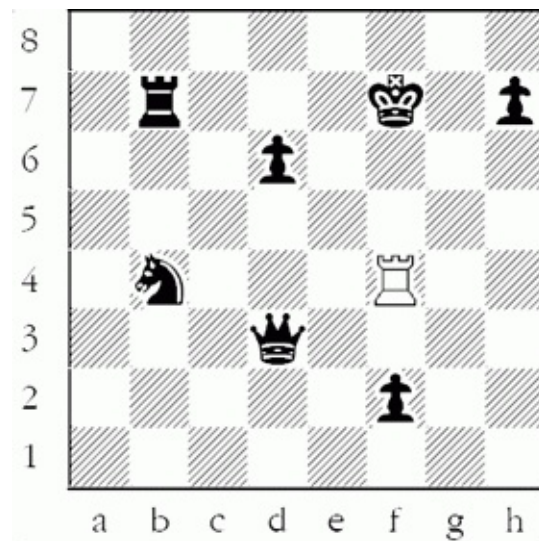
Solutions: Knight Mazes

#73
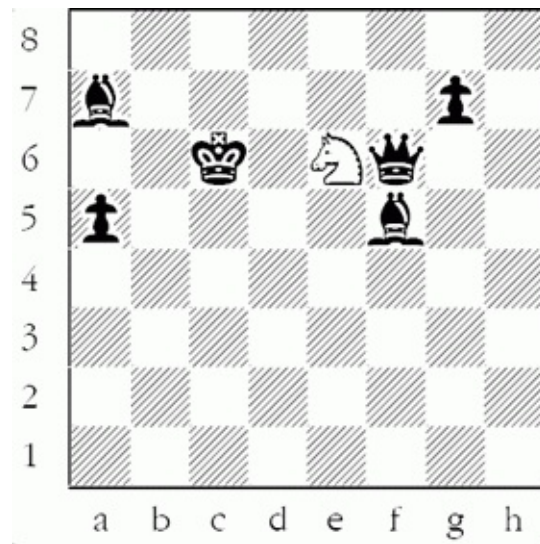
1.Nf4 2.Ne2 3.Nc1 4.Nb3 5.Nxa5+
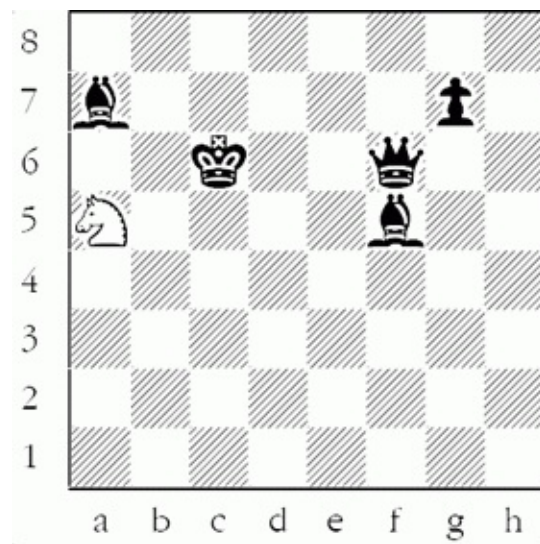
#74
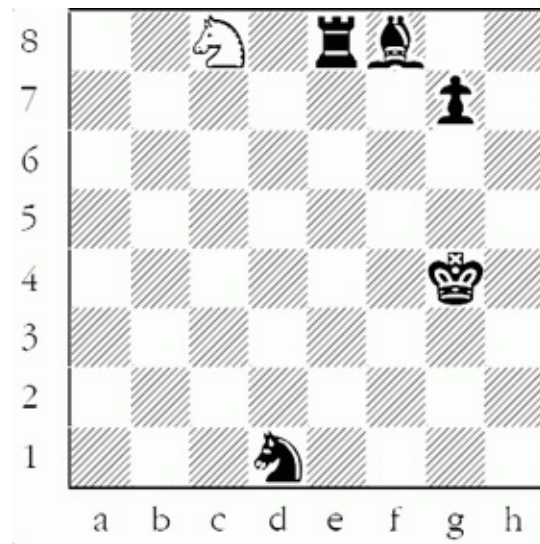
1.Nb6 2.Nc4 3.Nd2 4.Nf1 5.Nh2+
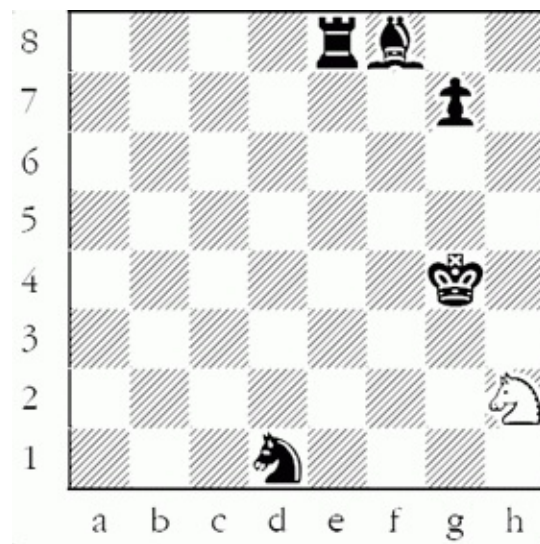
#75
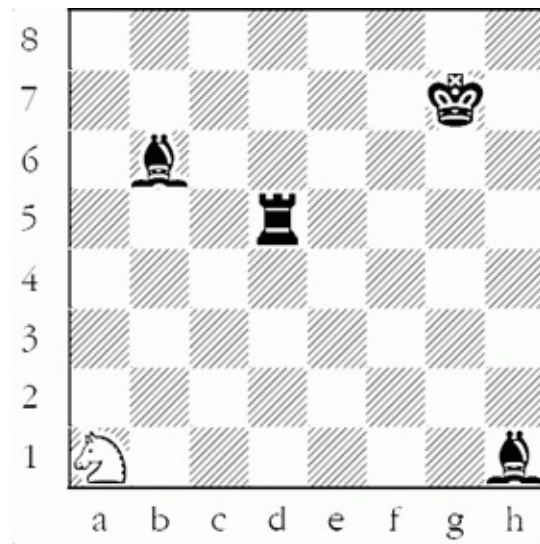
1.Nb3 2.Nc1 3.Ne2 4.Nf4 5.Ne6+
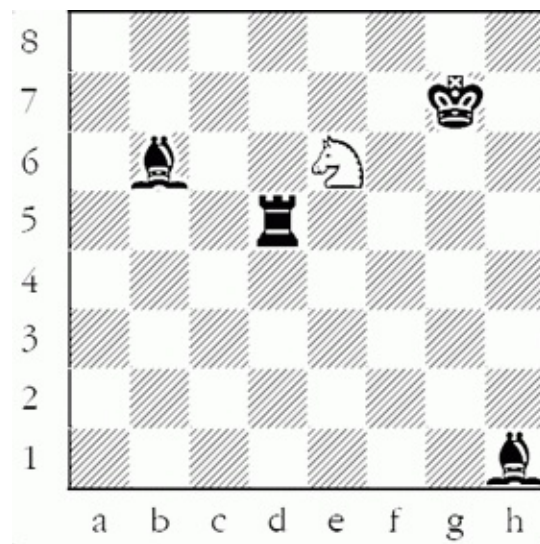
#76
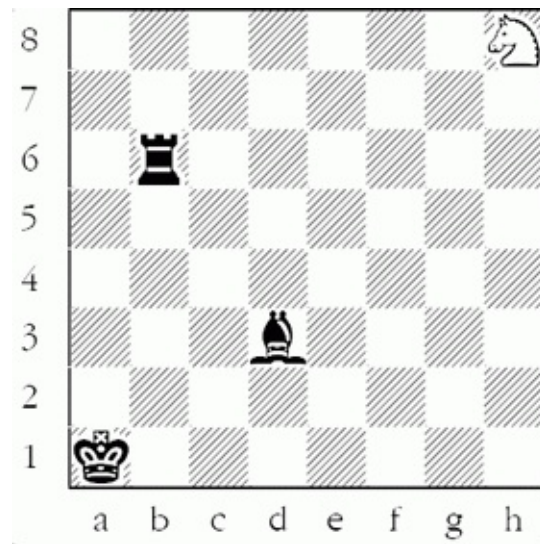
1.Nf7 2.Ne5 3.Nxd3 4.Ne1 5.Nc2+
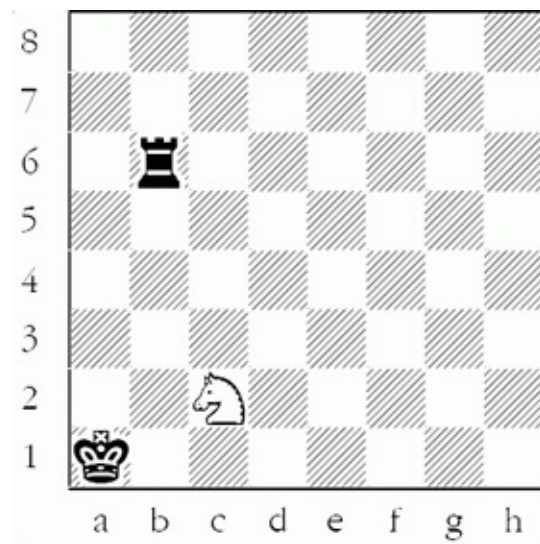
#77
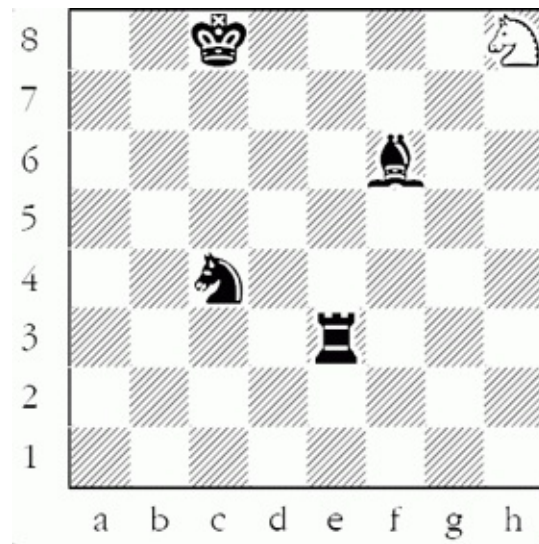
1.Ng6 2.Nf4 3.Nd5 4.Nb4 5.Nc6 6.Na7+
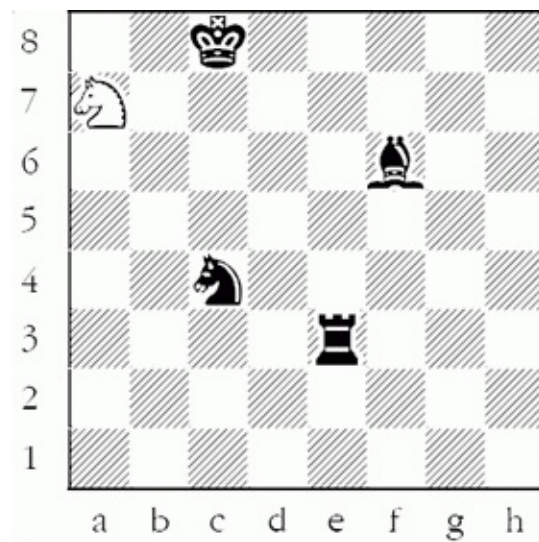
#78
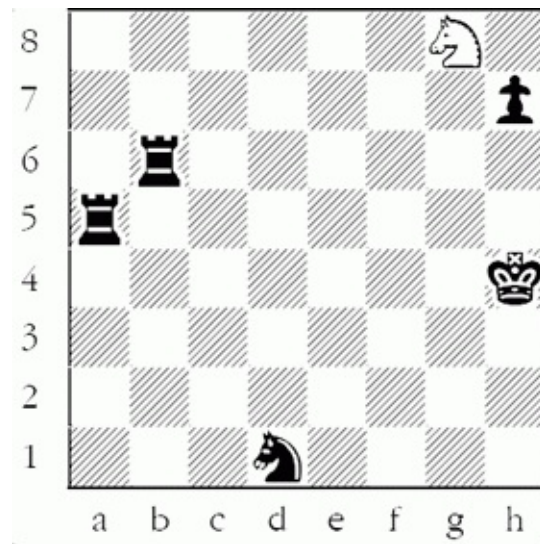
1.Ne7 2.Nc8 3.Nxb6 4.Nc4 5.Nd2 6.Nf3+
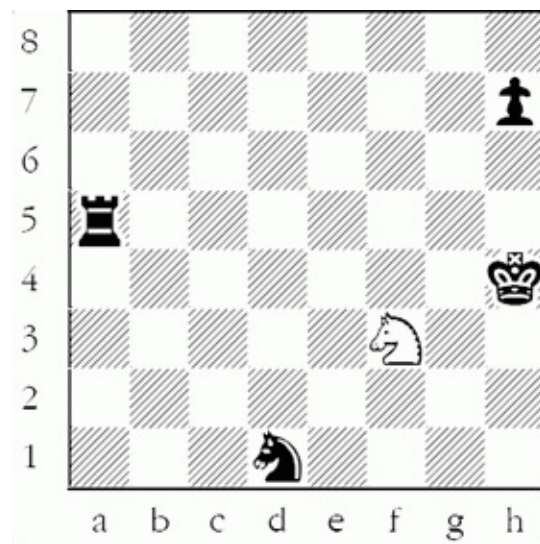
#79
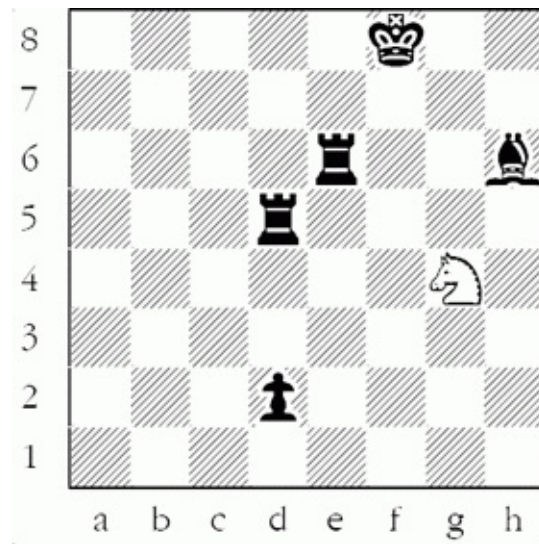
1.Nf2 2.Nd1 3.Nc3 4.Nxd5 5.Nc7 6.Nxe6+
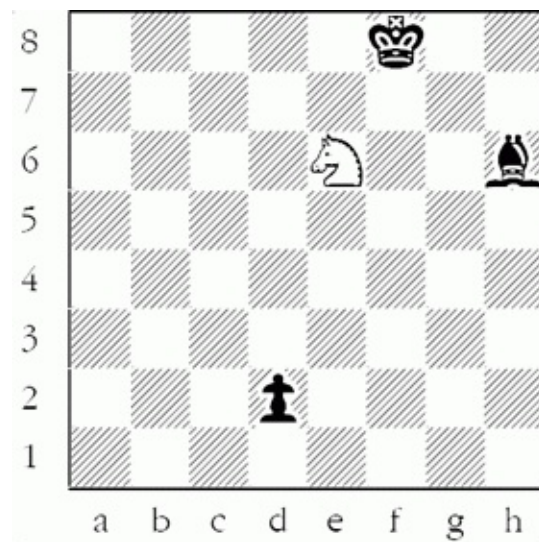
#80
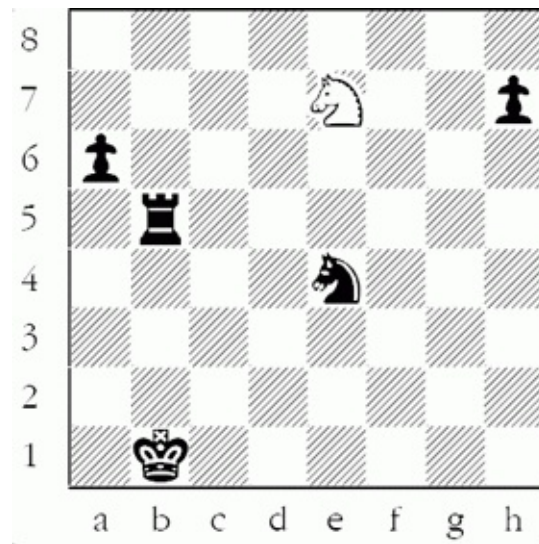
1.Ng8 2.Nh6 3.Ng4 4.Ne3 5.Nc4 6.Na3+
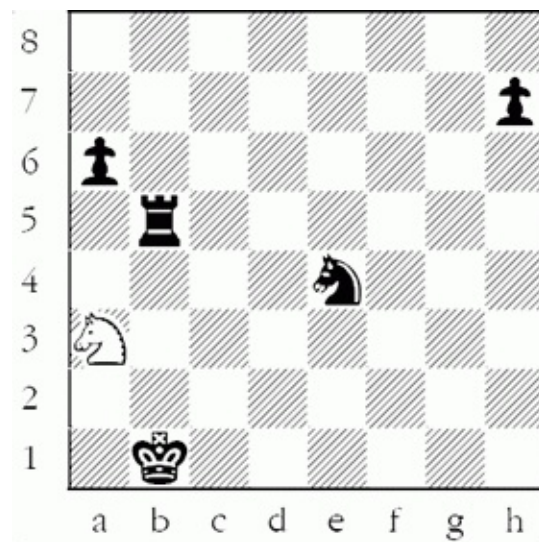
#81
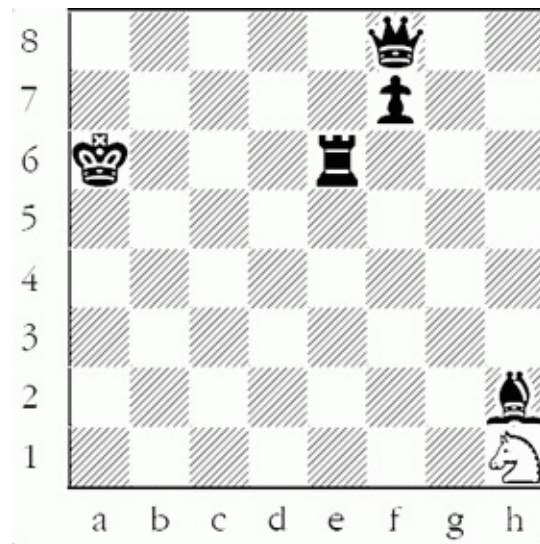
1.Nf2 2.Nh3 3.Ng5 4.Nh7 5.Nxf8 6.Nd7 7.Nc5+
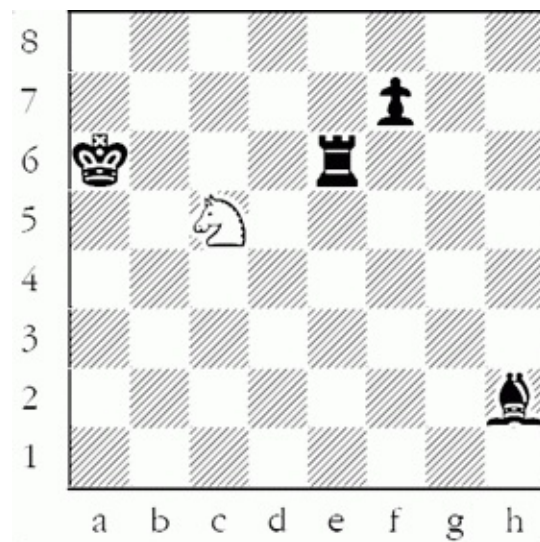
#82
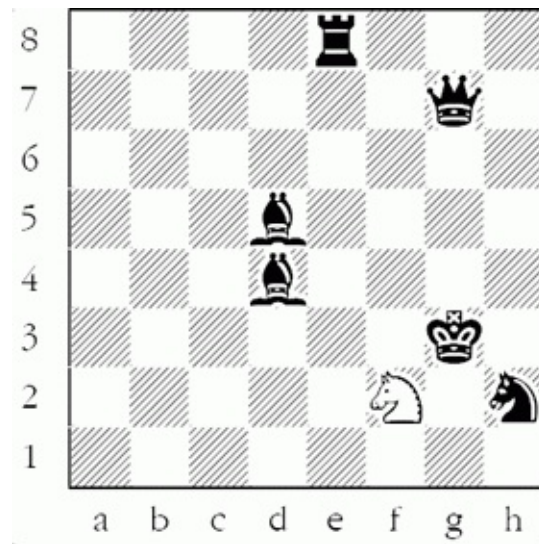
1.Nd3 2.Nb4 3.Nc2 4.Na3 5.Nb5 6.Nd6 7.Nf5+
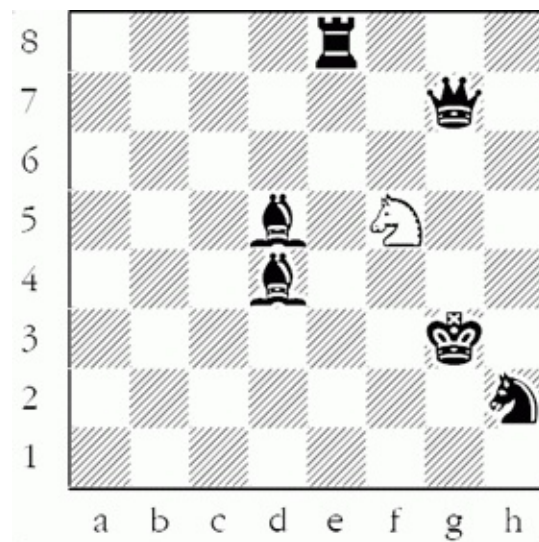
#83
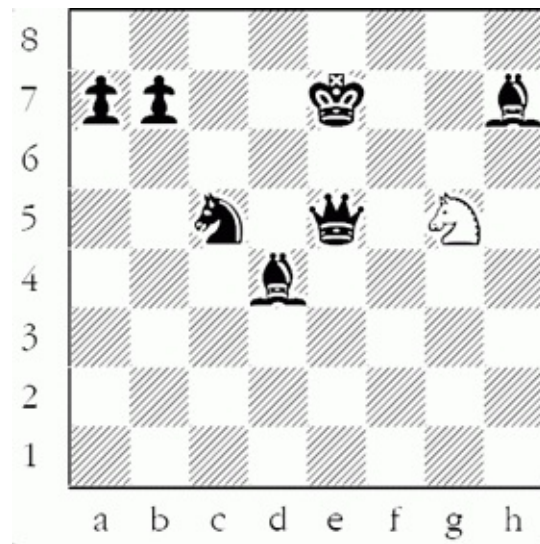
1.Nf3 2.Nd2 3.Nc4 4.Na3 5.Nb5 6.Nxa7 7.Nc8+
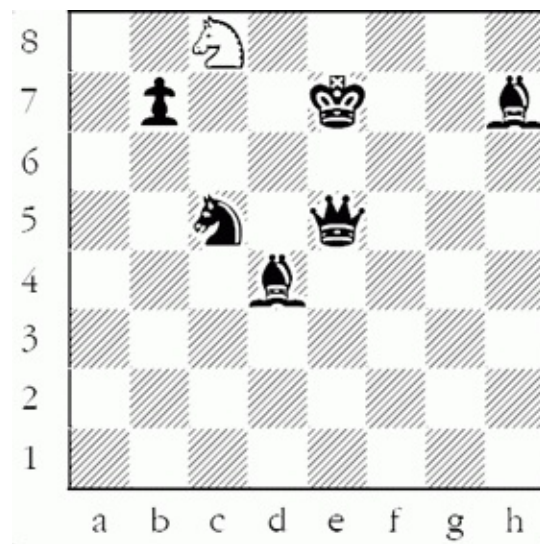
#84
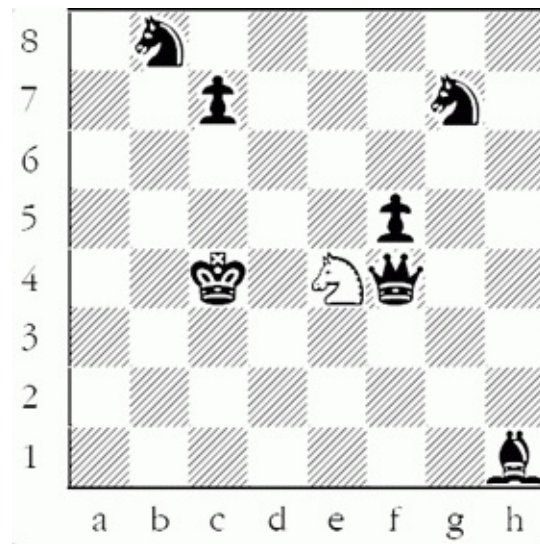
1.Nf6 2.Nh7 3.Nf8 4.Ng6 5.Nxf4 6.Ng6 7.Ne5+
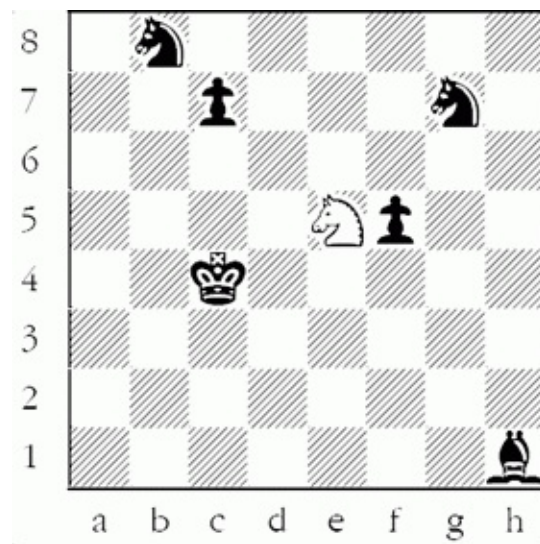
#85
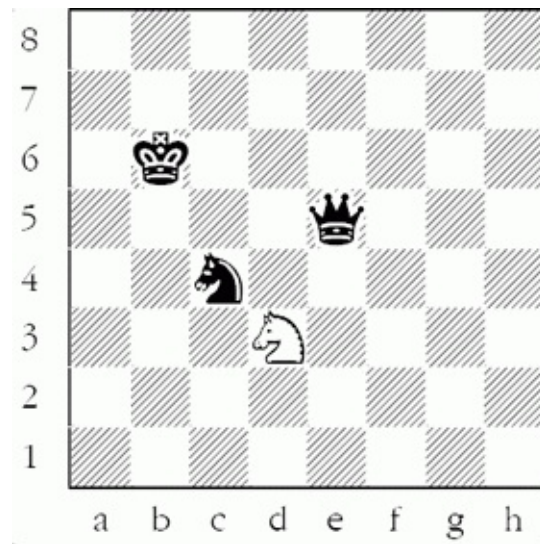
1.Nf2 2.Nh3 3.Ng1 4.Nf3 5.Nh4 6.Ng6 7.Nf8 8.Nd7+
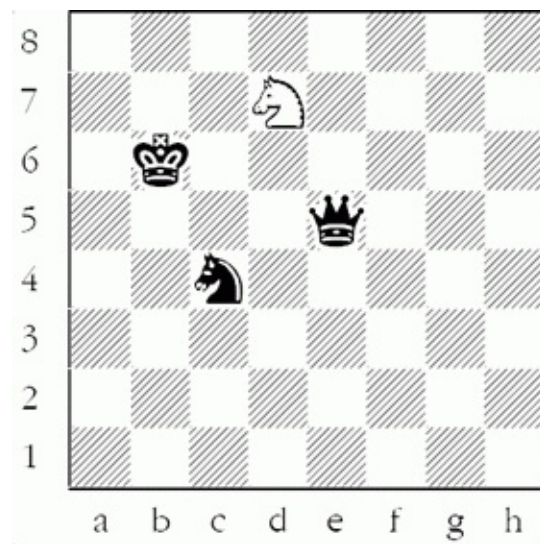
#86
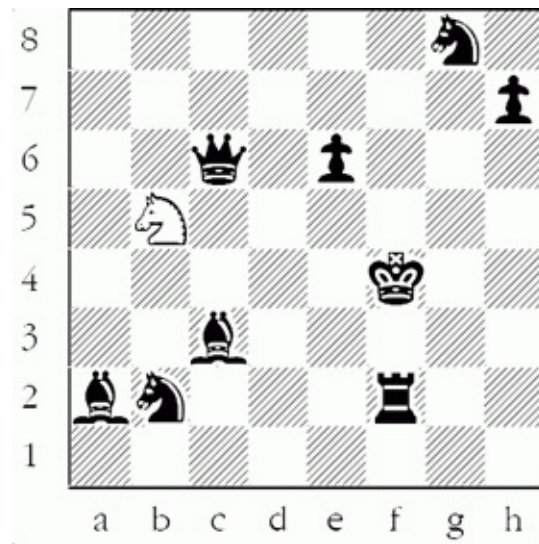
1.Na7 2.Nxc6 3.Nb8 4.Nd7 5.Nf8 6.Nxh7 7.Nf8 8.Ng6+
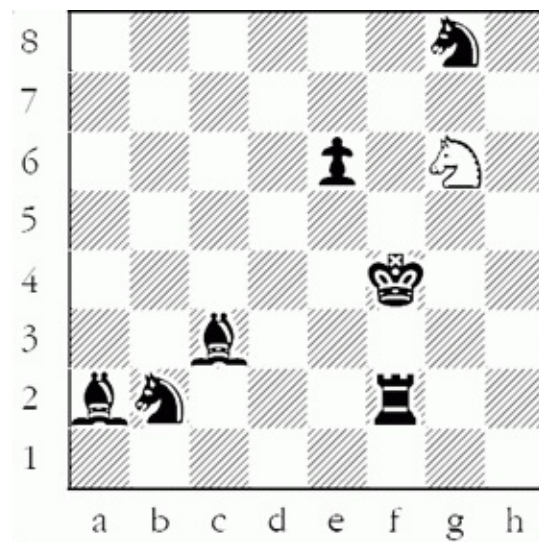
#87
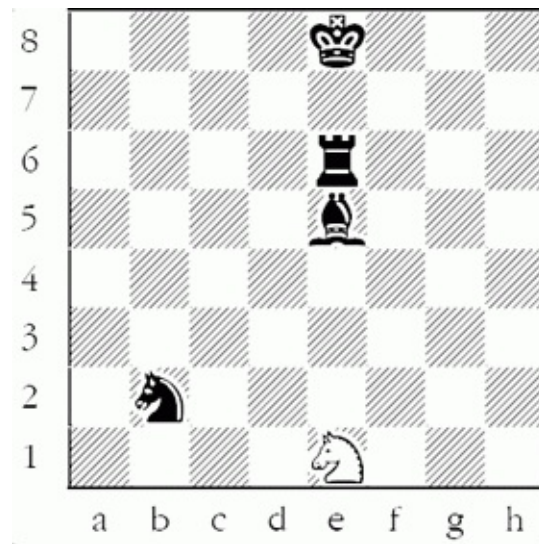
1.Nf3 2.Ng5 3.Nxe6 4.Ng5 5.Nf3 6.Nxe5 7.Ng4 8.Nf6+
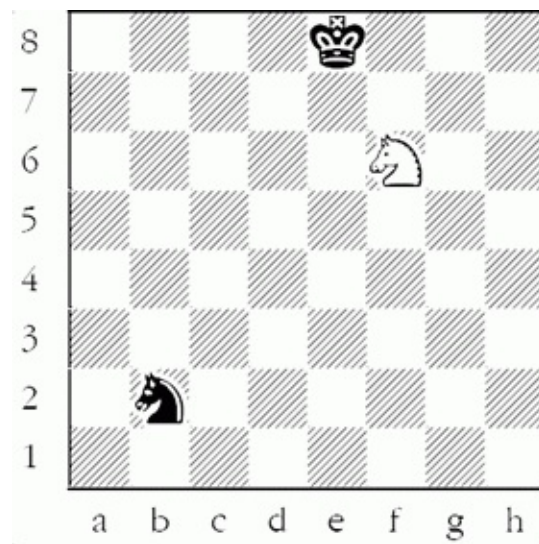
#88
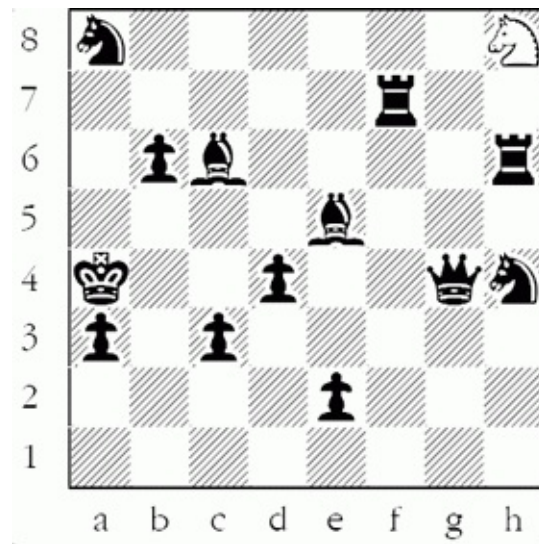
1.Nxf7 2.Nxh6 3.Nxg4 4.Nxe5 5.Nxc6 6.Nxd4 7.Nxe2 8.Nxc3+
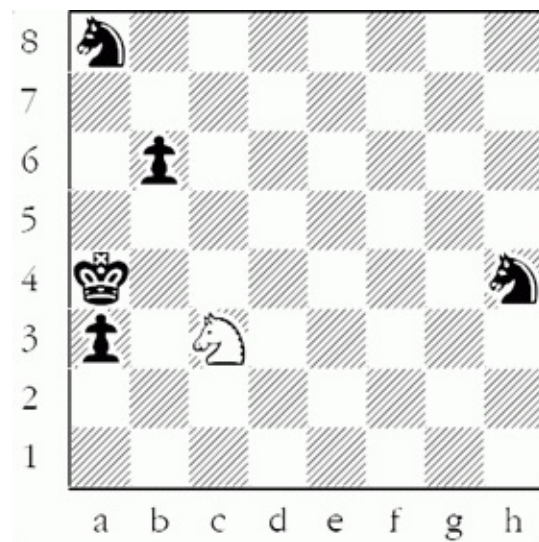
#89
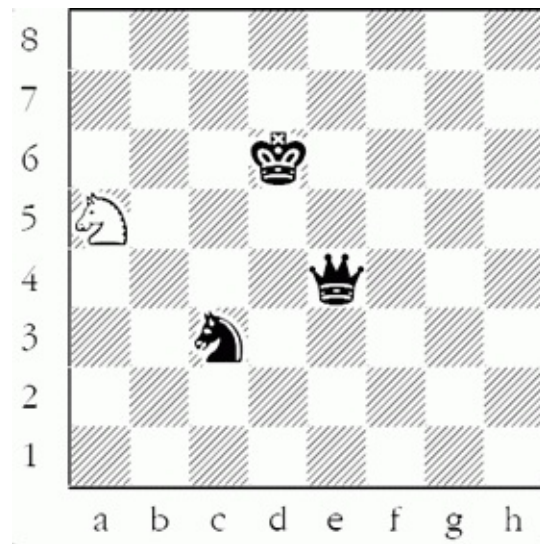
1.Nb3 2.Nd2 3.Nf1 4.Ng3 5.Nh5 6.Nf6 7.Ng8 8.Nh6 9.Nf7+
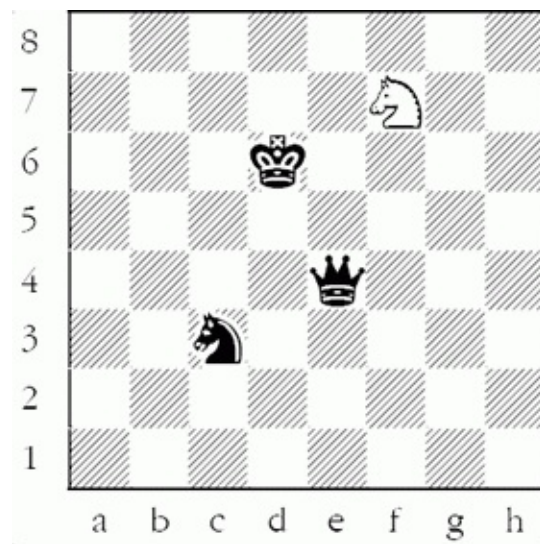
#90
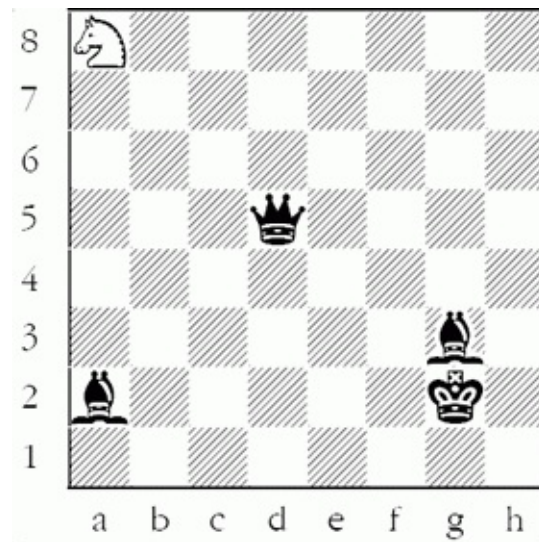
1.Nb6 2.Nc8 3.Ne7 4.Ng6 5.Nf8 6.Nh7 7.Nf6 8.Ng4 9.Ne3+
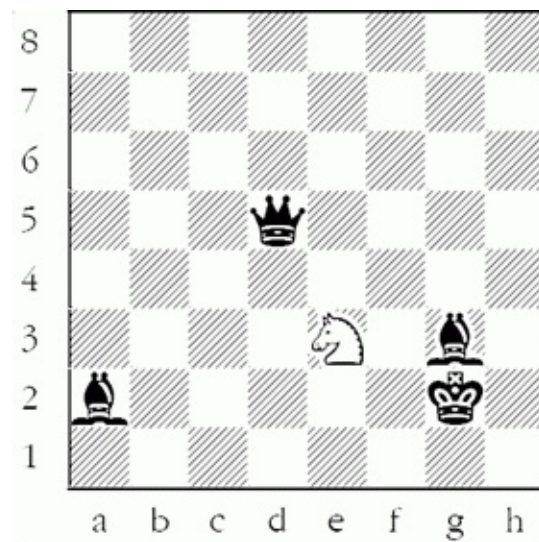
#91
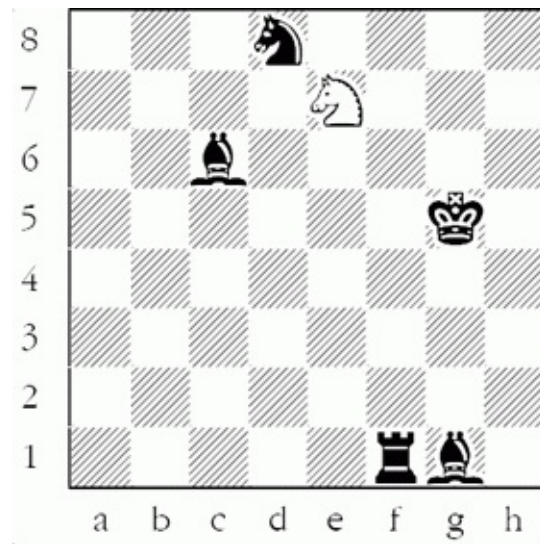
1.Nc8 2.Nd6 3.Nc4 4.Nd2 5.Nxf1 6.Ng3 7.Ne2 8.Nxg1 9.Nh3+
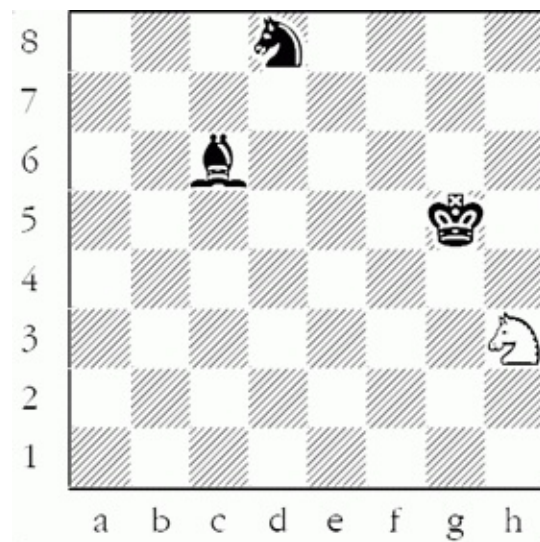
#92
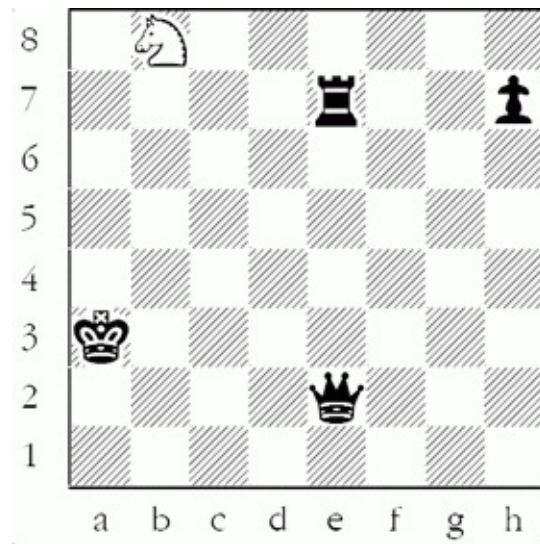
1.Nc6 2.Nd4 3.Nf5 4.Nh6 5.Ng8 6.Nf6 7.Nd5 8.Nc3 9.Nb1+
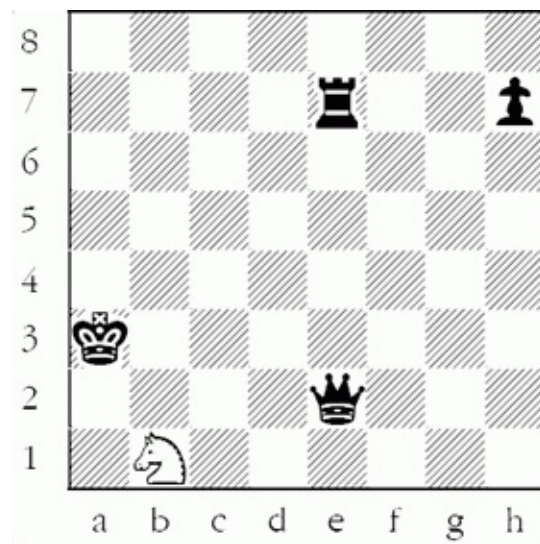
#93
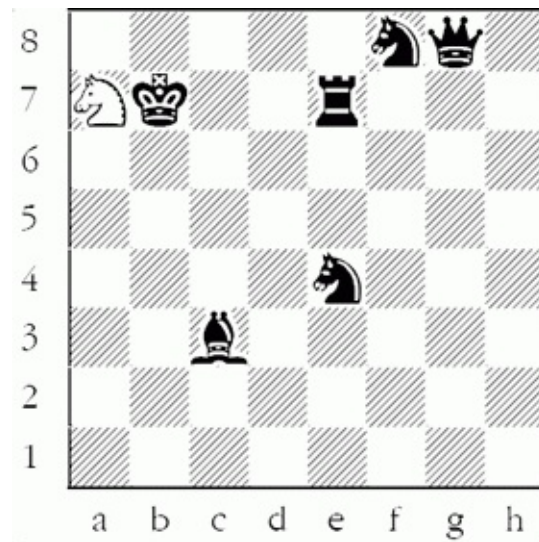
1.Nb5 2.Na3 3.Nc2 4.Ne3 5.Nf5 6.Nxe7 7.Nxg8 8.Nh6 9.Nf7 10.Nd8+
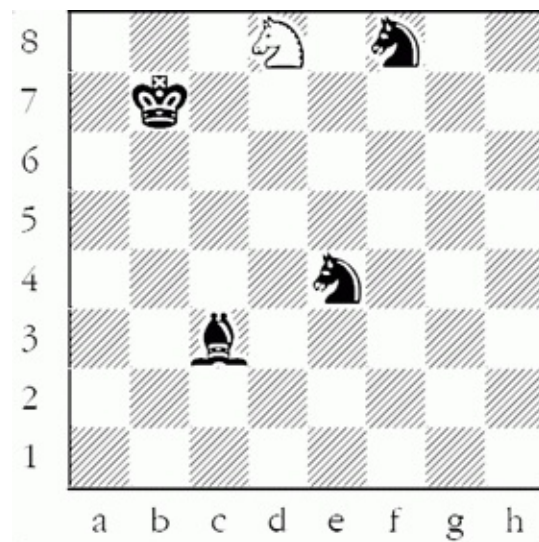
#94
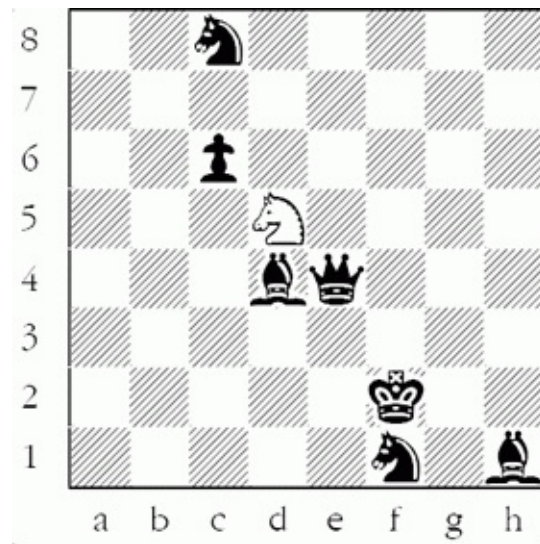
1.Nb4 2.Na2 3.Nc1 4.Nb3 5.Na5 6.Nb7 7.Nd8 8.Nf7 9.Ng5 10.Nh3+
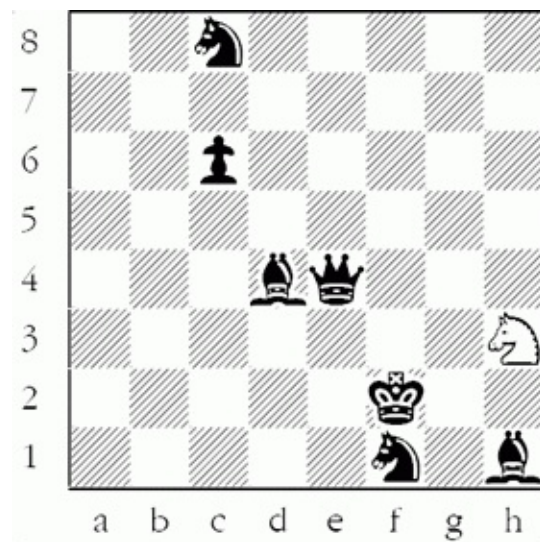
#95
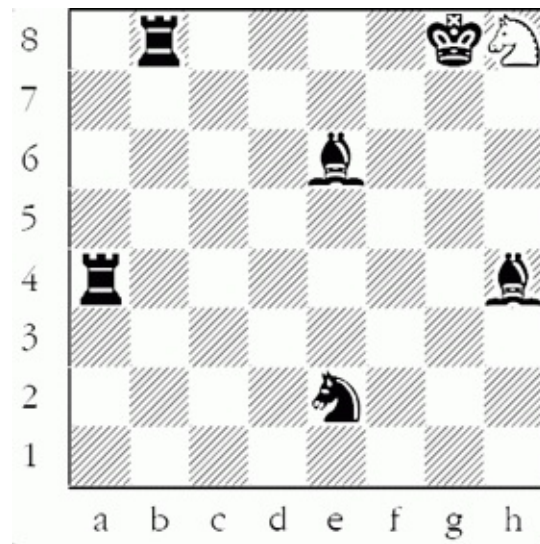
1.Ng6 2.Ne5 3.Nd3 4.Nc5 5.Nxe6 6.Nc7 7.Nd5 8.Ne3 9.Nf5 10.Nh6+
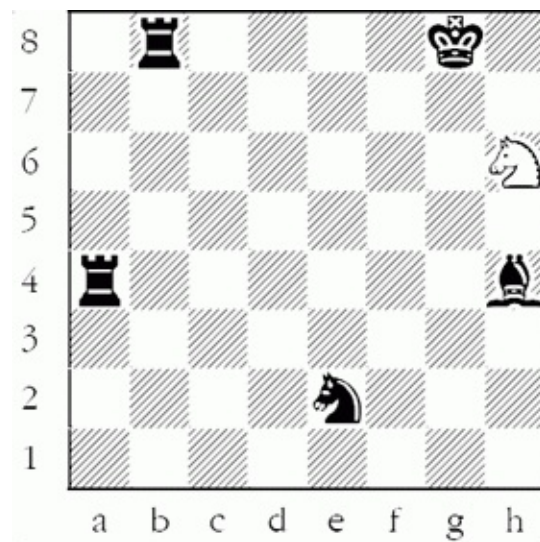
#96
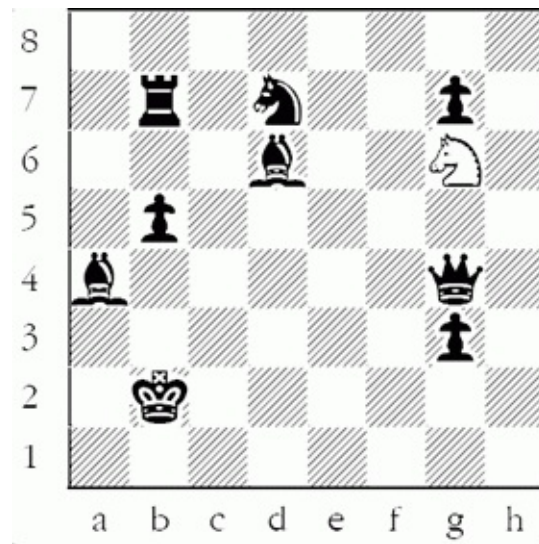
1.Nh8 2.Nf7 3.Nxd6 4.Nc8 5.Ne7 6.Nd5 7.Ne3 8.Ng2 9.Ne1 10.Nd3+
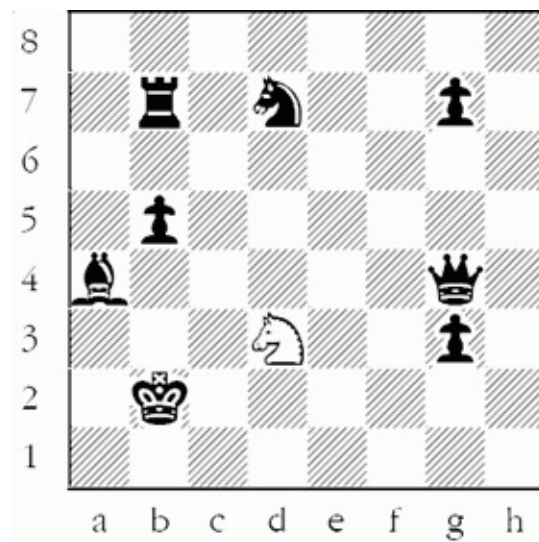
#97
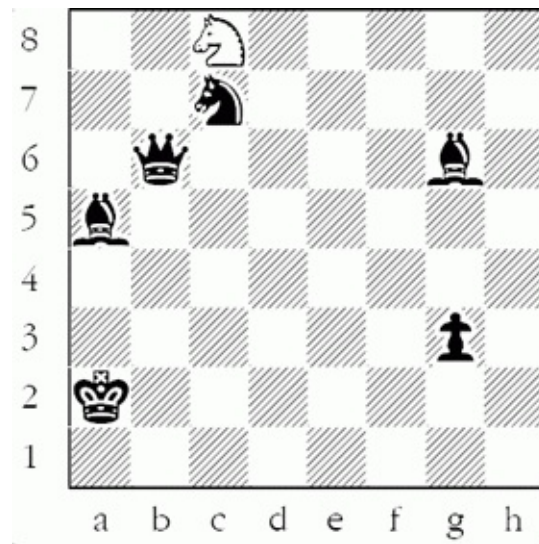
1.Ne7 2.Ng8 3.Nh6 4.Ng4 5.Ne5 6.Nf3 7.Nh4 8.Ng2 9.Nf4 10.Ne2 11.Nc1+
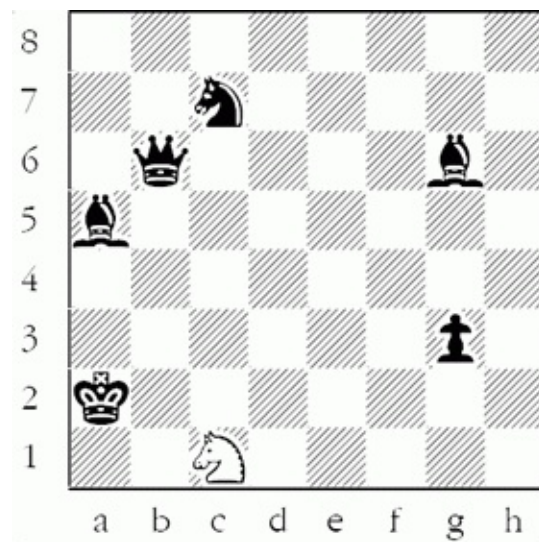
#98
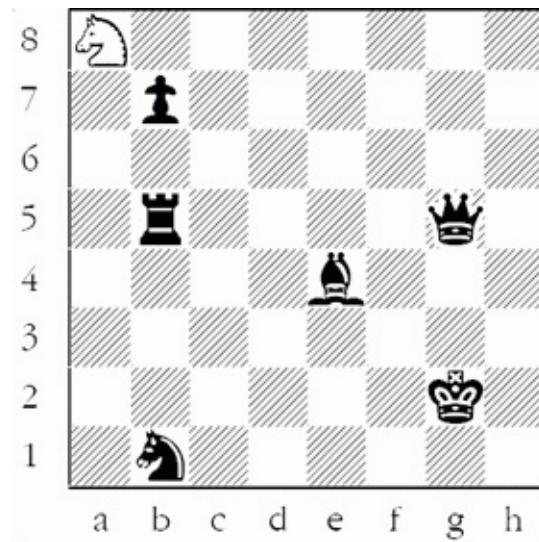
1.Nc7 2.Ne8 3.Nd6 4.Nxe4 5.Nd6 6.Ne8 7.Nc7 8.Ne6 9.Nd4 10.Nc2 11.Ne1+
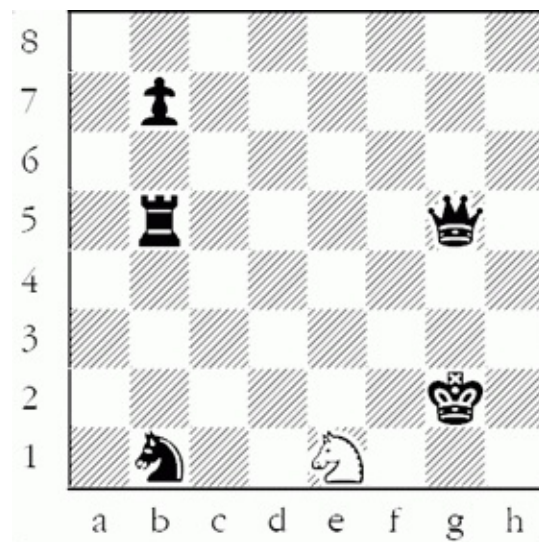
#99
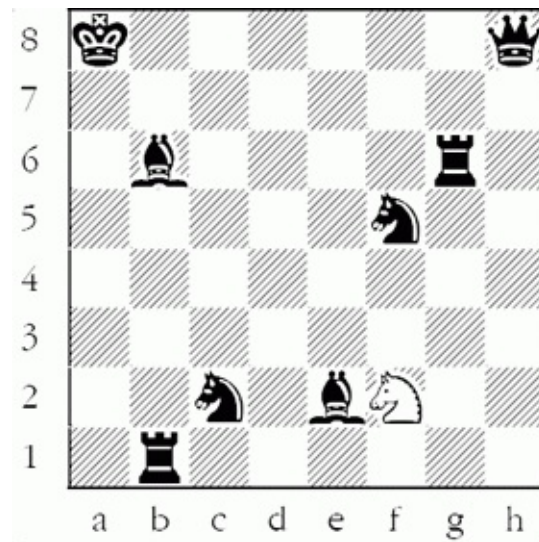
1.Ne4 2.Nd2 3.Nxb1 4.Nd2 5.Nb3 6.Nc1 7.Nxe2 8.Nf4 9.Nxg6 10.Nf4 11.Nd5 12.Nxb6+
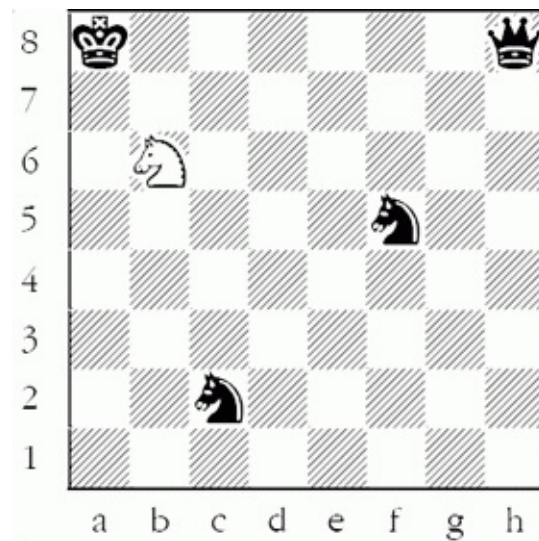
#100
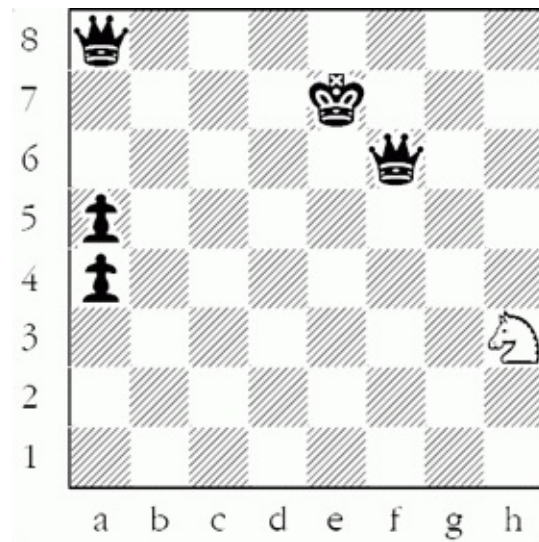
1.Ng1 2.Ne2 3.Nc1 4.Nd3 5.Ne1 6.Nc2 7.Na3 8.Nb5 9.Nc7 10.Nxa8 11.Nc7 12.Nd5+
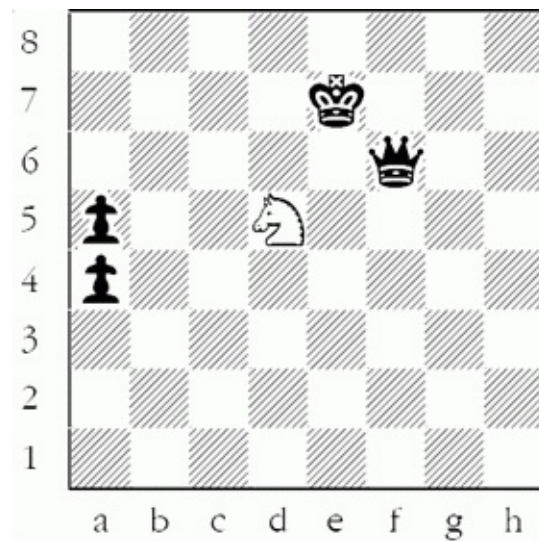
#101
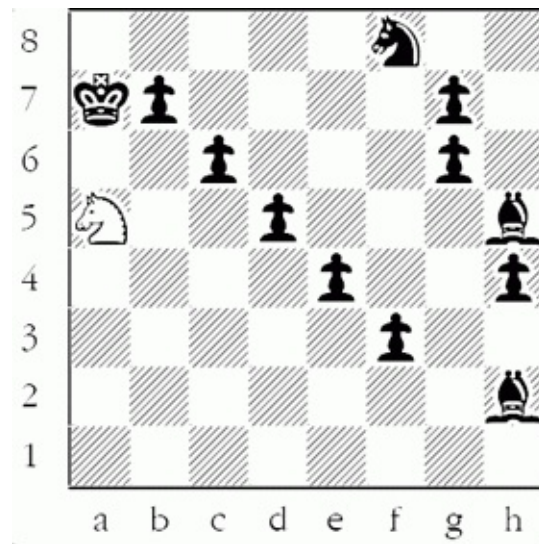
1.Nb3 2.Nd2 3.Nf1 4.Nxh2 5.Nf1 6.Ne3 7.Nd1 8.Nf2 9.Nh3 10.Ng5 11.Nf7 12.Nd6 13.Nc8+
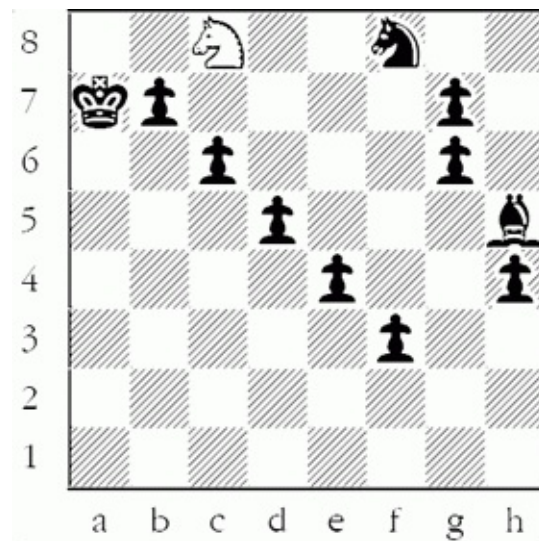
#102
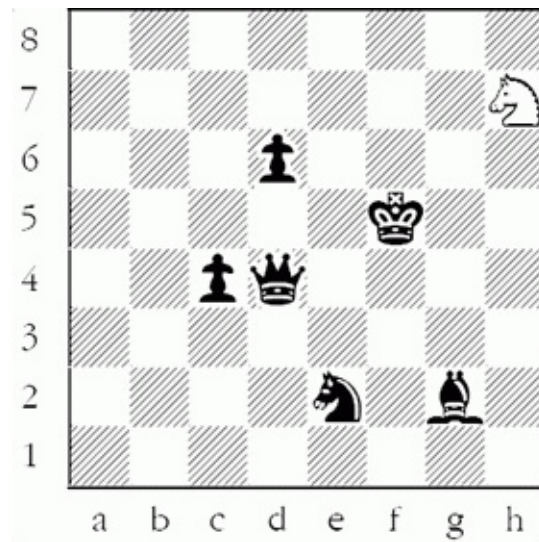
1.Nf8 2.Nd7 3.Nb8 4.Na6 5.Nb4 6.Nc2 7.Ne1 8.Nxg2 9.Ne1 10.Nc2 11.Nb4 12.Nc6 13.Ne7+
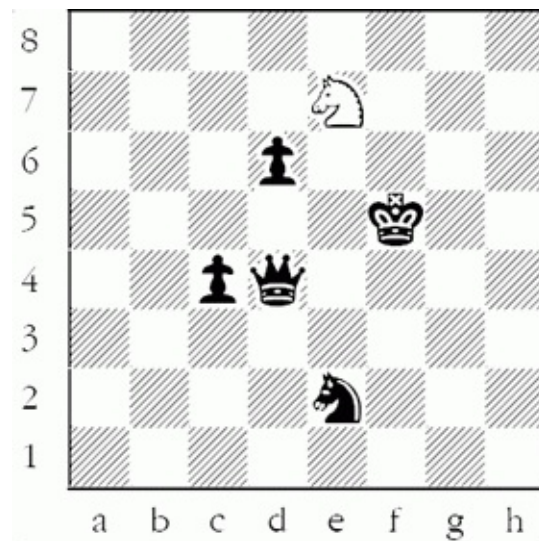
#103
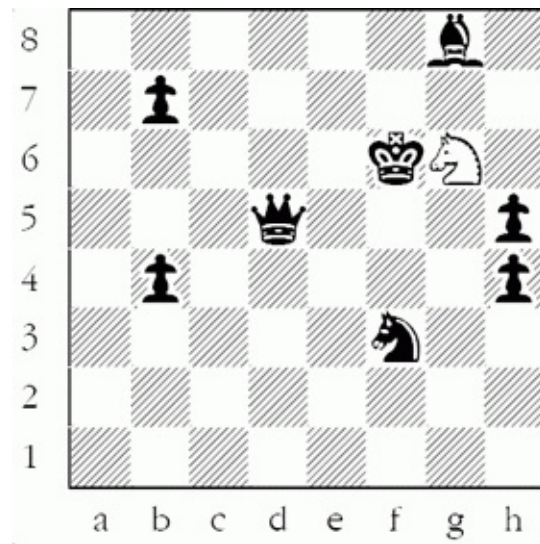
1.Nf4 2.Ng2 3.Ne3 4.Nc2 5.Nxb4 6.Nc2 7.Na3 8.Nb1 9.Nc3 10.Na4 11.Nb6 12.Na8 13.Nc7 14.Ne8+
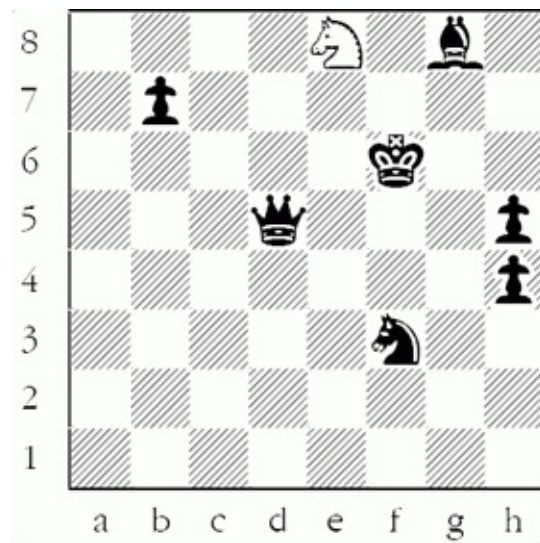
#104
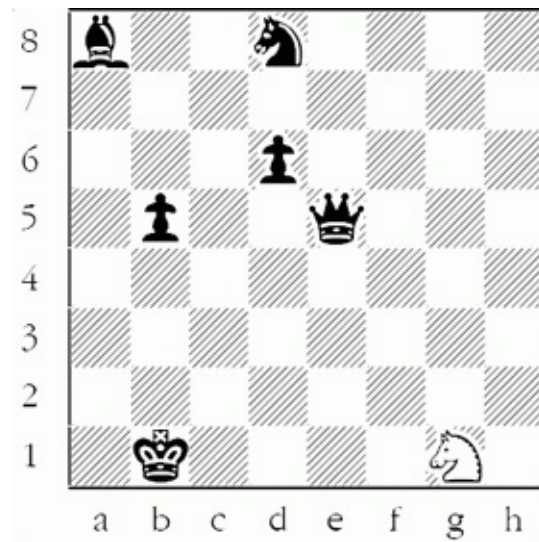
1.Nh3 2.Nf2 3.Nd3 4.Nb4 5.Na6 6.Nc7 7.Nxa8 8.Nb6 9.Nd7 10.Nf8 11.Ng6 12.Nh4 13.Nf3 14.Nd2+
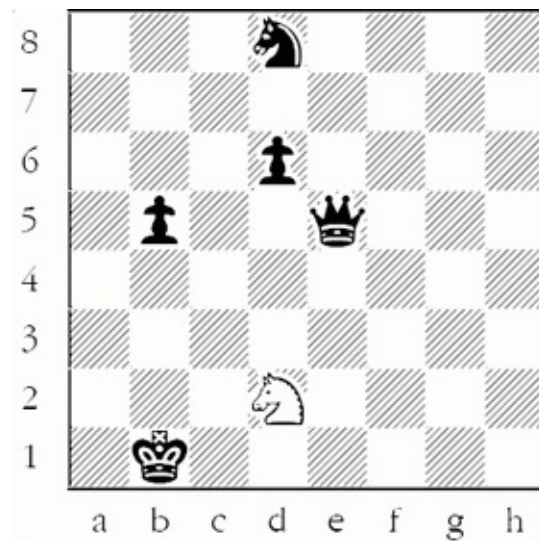
#105
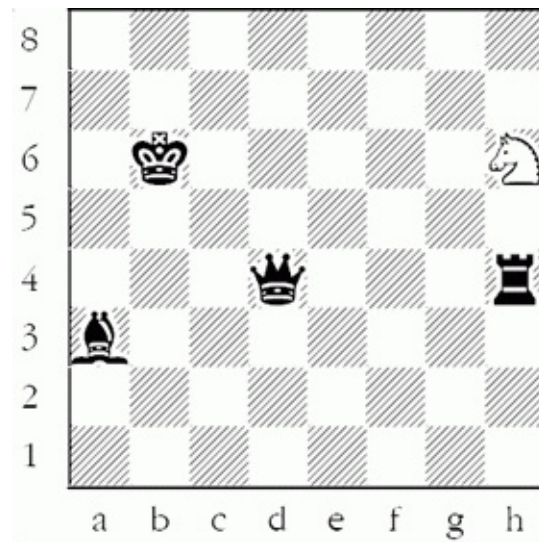
1.Nf7 2.Ng5 3.Nf3 4.Ne1 5.Nc2 6.Nxa3 7.Nc2 8.Ne1 9.Nf3 10.Ng5 11.Ne6 12.Nf8 13.Ng6 14.Ne7 15.Nc8+
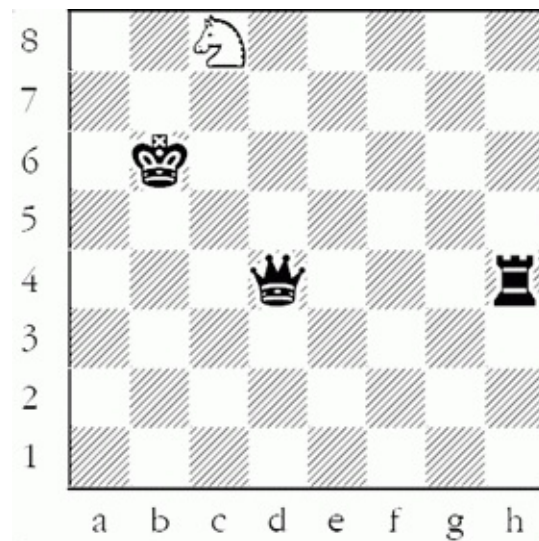
#106
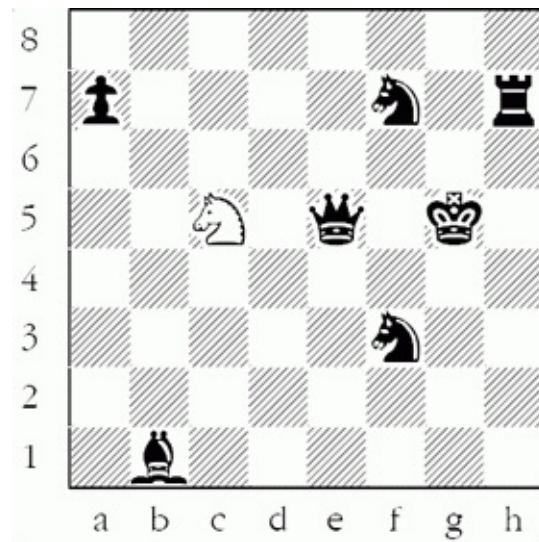
1.Na6 2.Nb4 3.Nc6 4.Nxa7 5.Nc8 6.Nb6 7.Nc4 8.Na3 9.Nxb1 10.Na3 11.Nc4 12.Nb6 13.Nd7 14.Nf8 15.Nxh7+
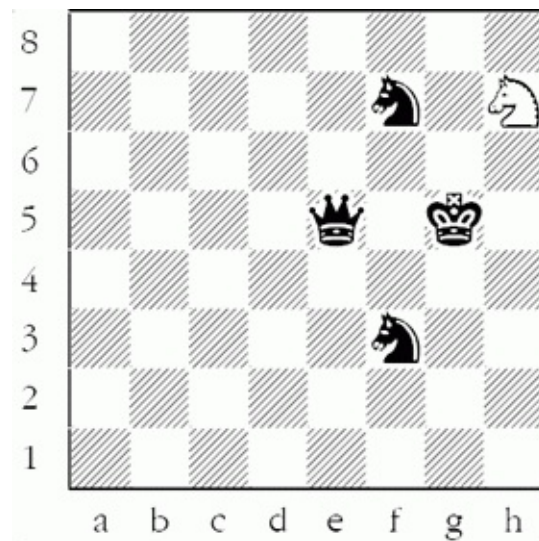
#107
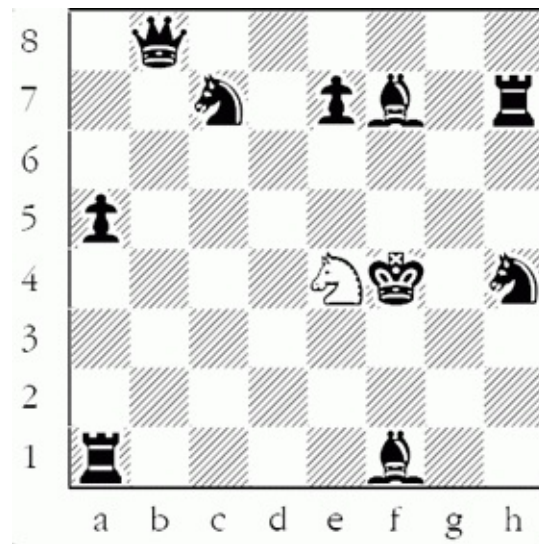
**1.Nc5 2.Nd7 3.Nxb8 4.Nc6 5.Nd4 6.Nc2 7.Nxa1 8.Nc2 9.Na3 10.Nb1 11.Nd2
12.Nxf1 13.Nd2 14.Nb1 15.Nc3 16.Ne2+**
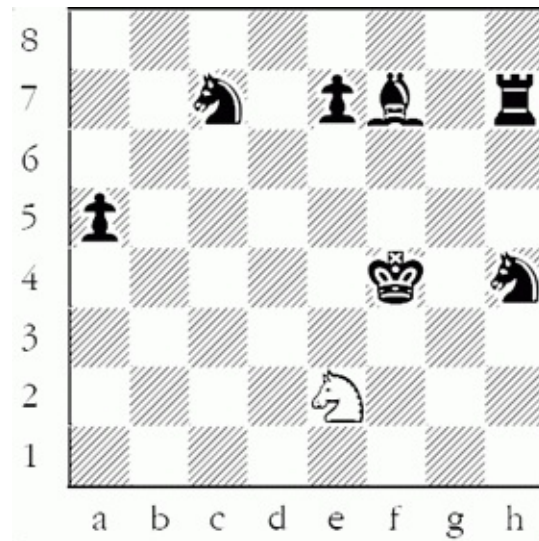
#108
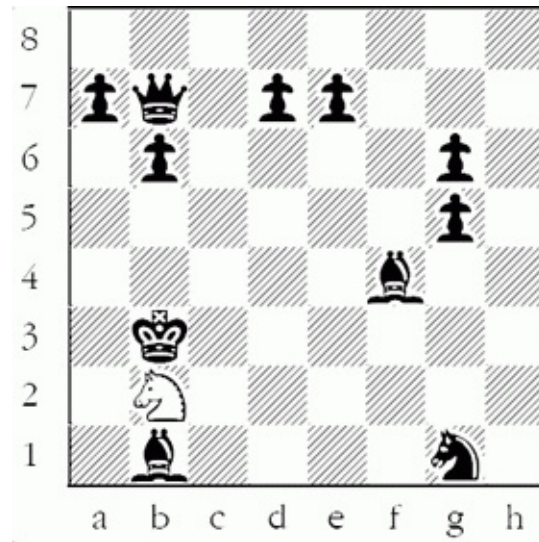
1.Nd1 2.Nf2 3.Ng4 4.Nh6 5.Nf7 6.Nd8 7.Nxb7 8.Nd8 9.Nf7 10.Nh6 11.Ng8 12.Nxe7 13.Nc8 14.Nxa7 15.Nb5 16.Nd4+
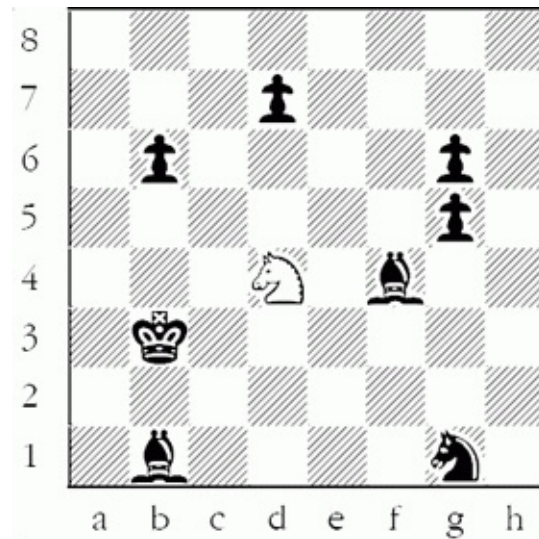
Solutions: Queen Mazes

#109
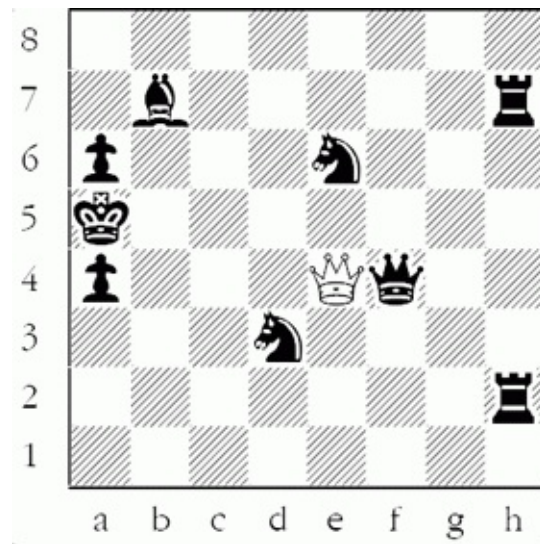
1.Qxe6 2.Qg6 3.Qxd3 4.Qa3 5.Qc5#
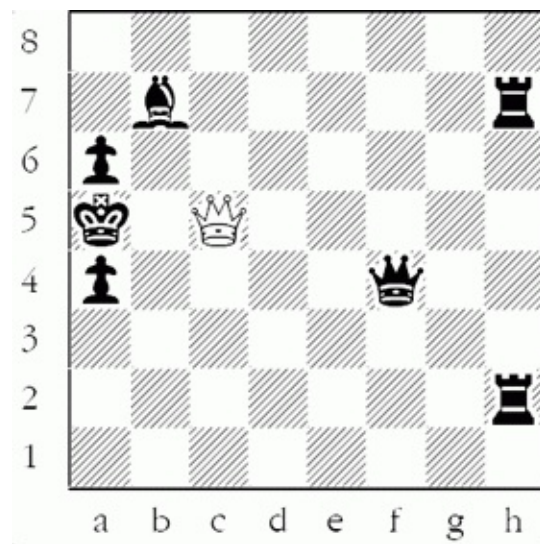
#110
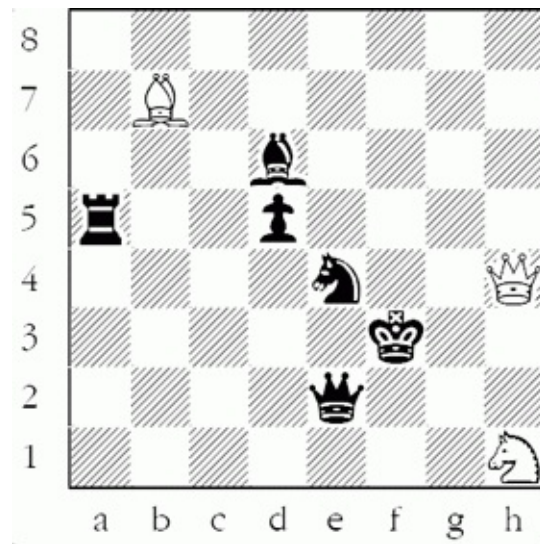
1.Qd8 2.Qxa5 3.Qxd5 4.Qxd6 5.Qg3#
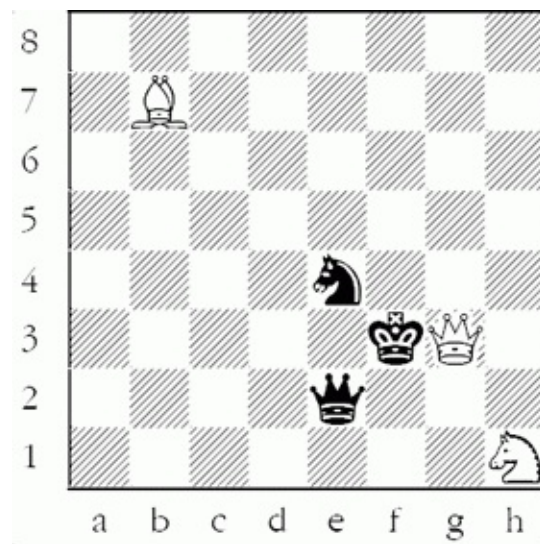
#111
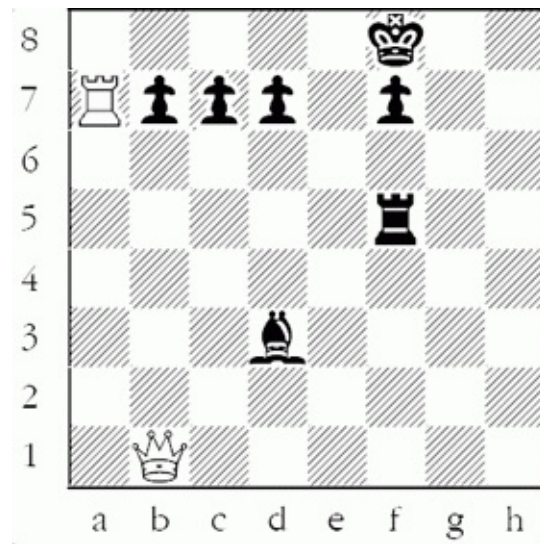
1.Qxb7 2.Qxc7 3.Qxd7 4.Qd4 5.Qh8#
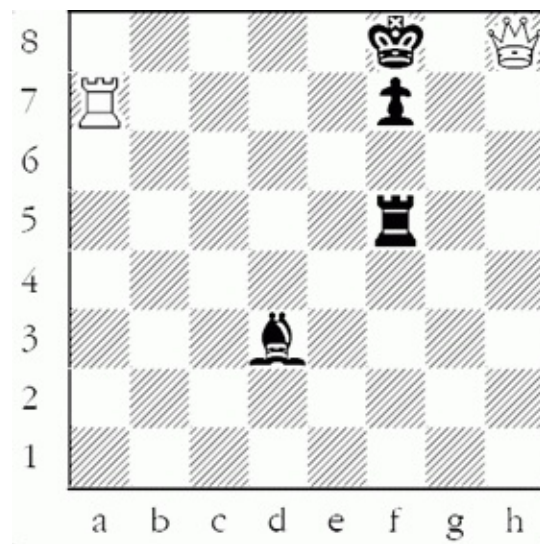
#112
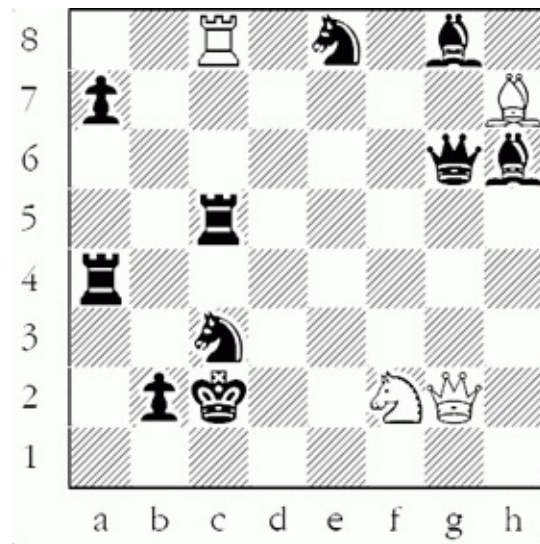
1.Qb7 2.Qe7 3.Qxc5 4.Qh5 5.Qd1#
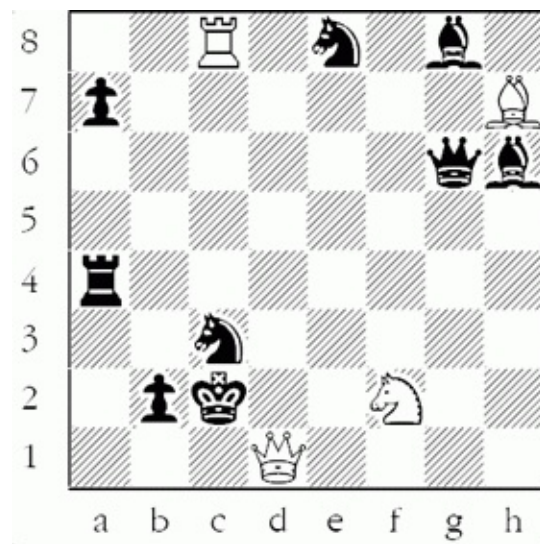
#113
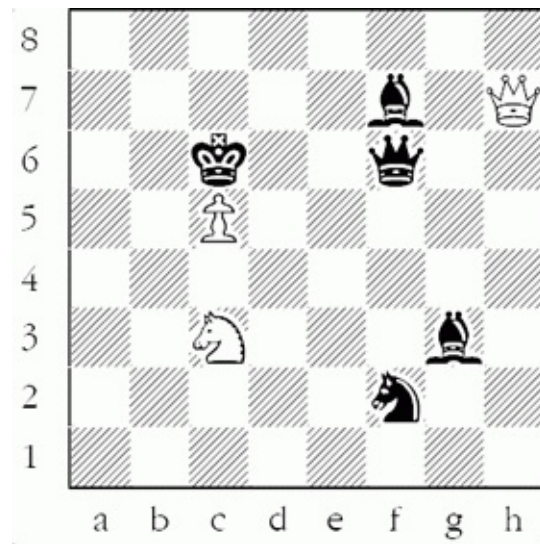
1.Qb1 2.Qg1 3.Qxg3 4.Qb8 5.Qc8#
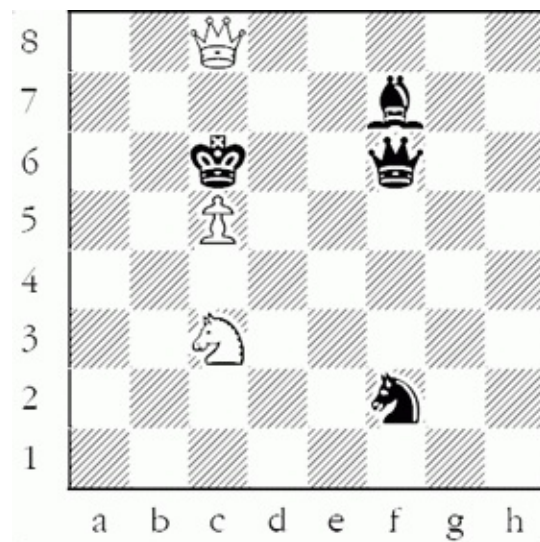
#114
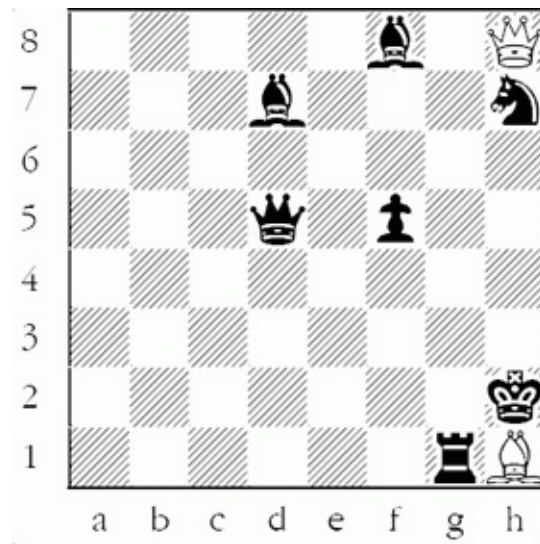
1.Qc3 2.Qe3 3.Qb6 4.Qd8 5.Qh4#
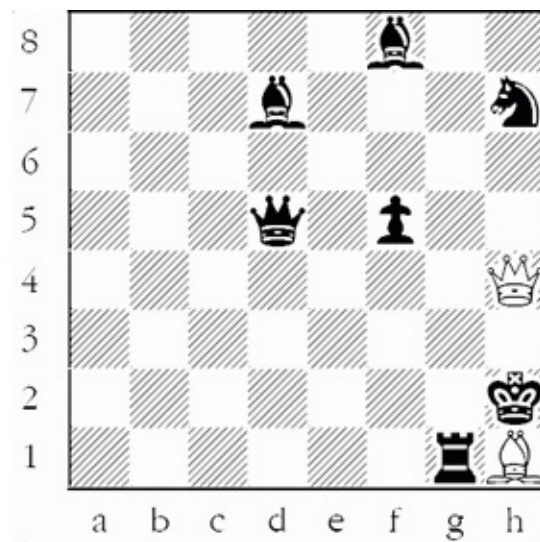
#115
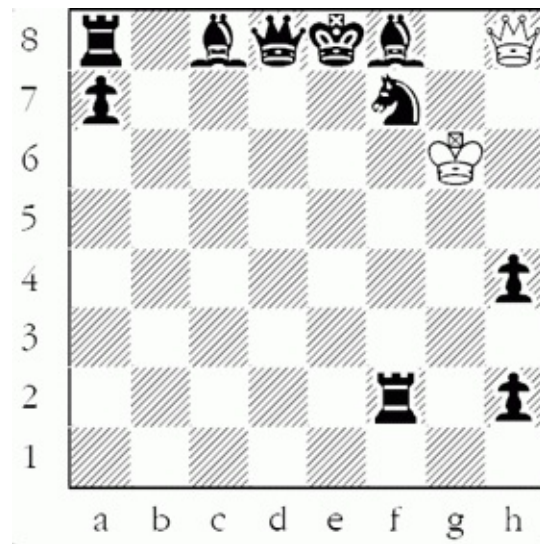
1.Qa1 2.Qh1 3.Qxa8 4.Qxa7 5.Qxf2 6.Qxf7#
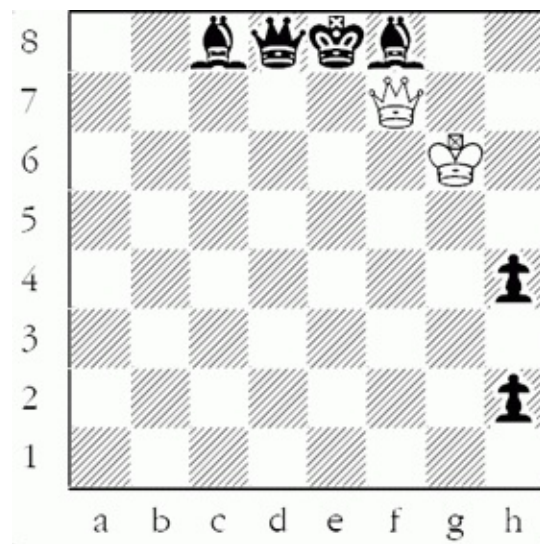
#116
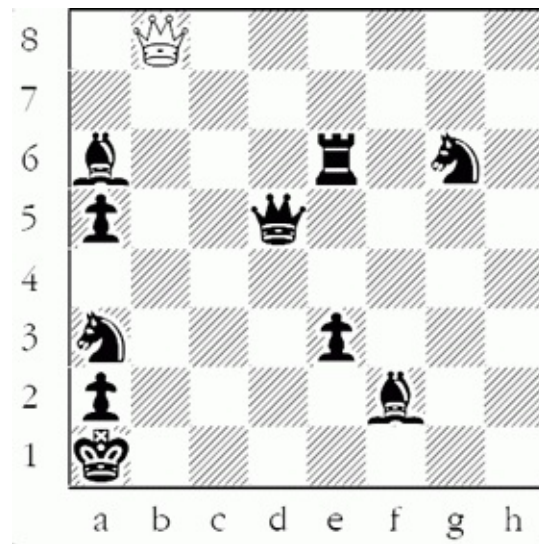
1.Qh2 2.Qh3 3.Qg4 4.Qa4 5.Qxa3 6.Qc1#
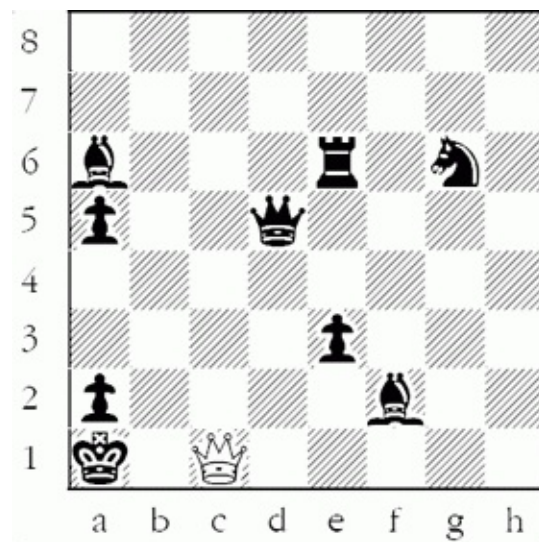
#117
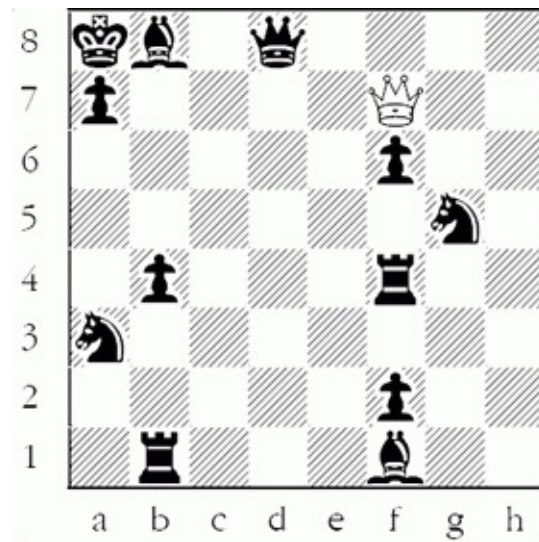
1.Qh5 2.Qh2 3.Qg3 4.Qe3 5.Qc5 6.Qc6#
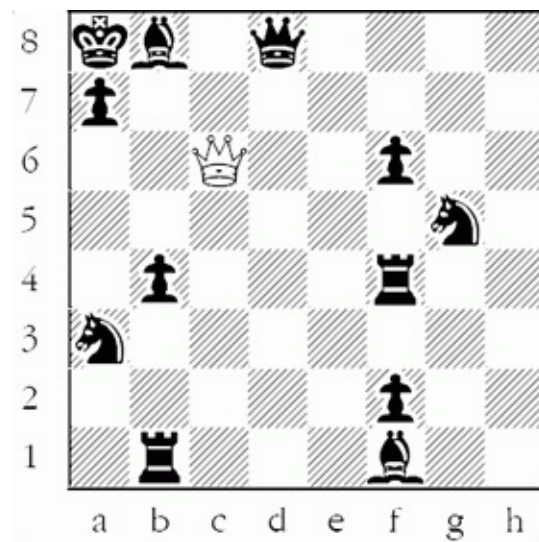
#118
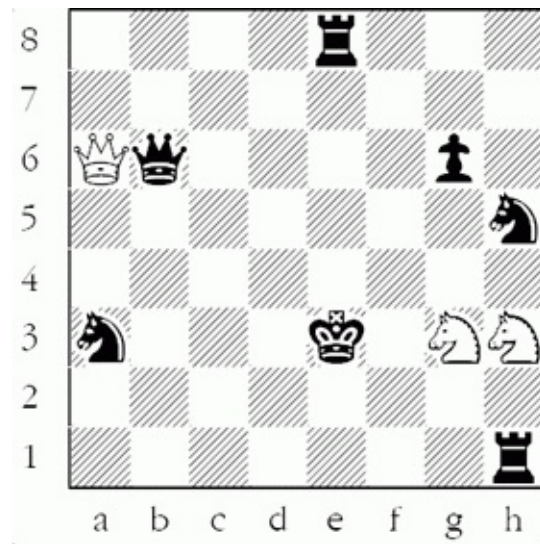
1.Qa4 2.Qd7 3.Qd5 4.Qxh1 5.Qa1 6.Qc3#
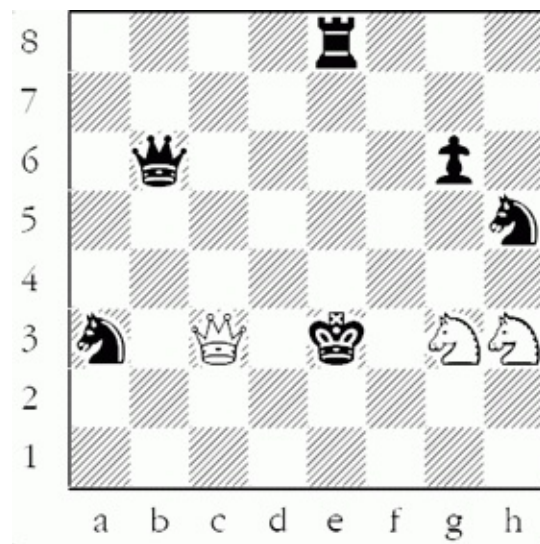
#119
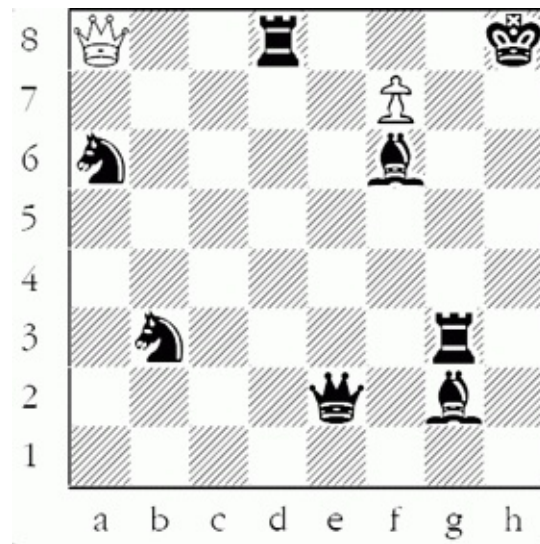
1.Qa7 2.Qg1 3.Qb1 4.Qf5 5.Qf4 6.Qh6#
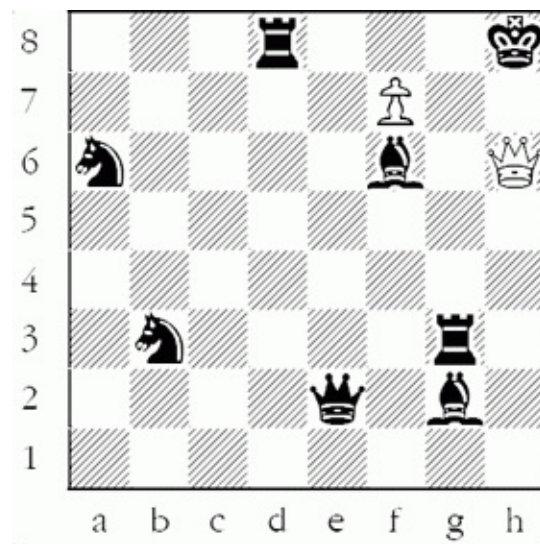
#120
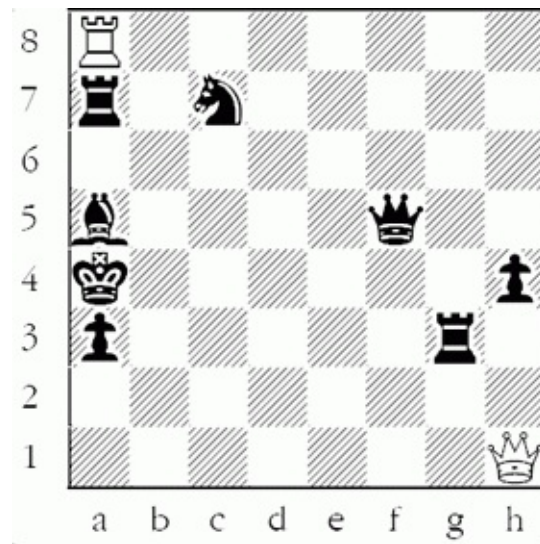
1.Qa1 2.Qh8 3.Qb8 4.Qxa7 5.Qxc7 6.Qc4#
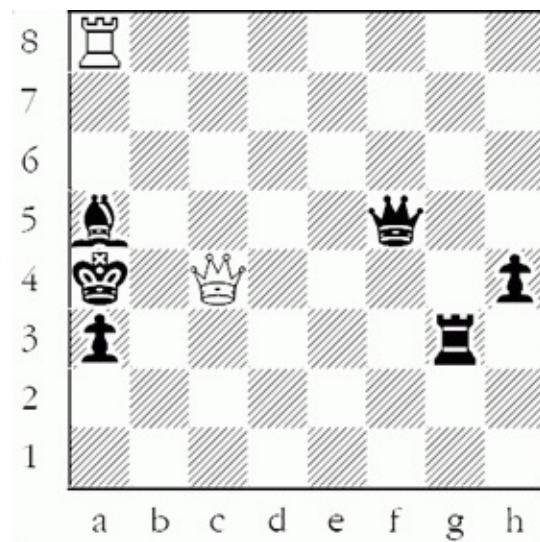
#121
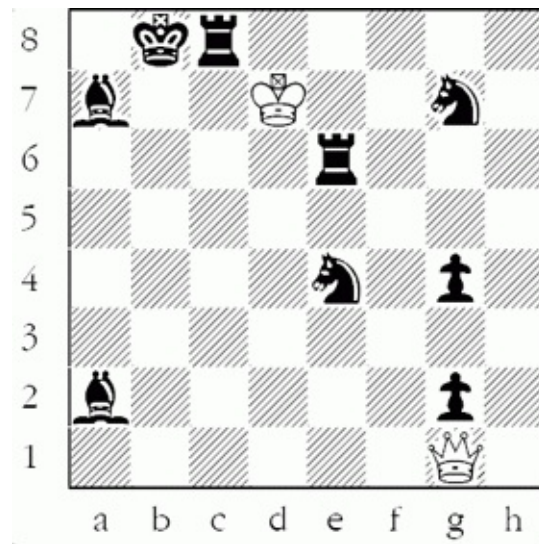
1.Qa1 2.Qxg7 3.Qa1 4.Qxa2 5.Qxe6 6.Qa6 7.Qxc8#
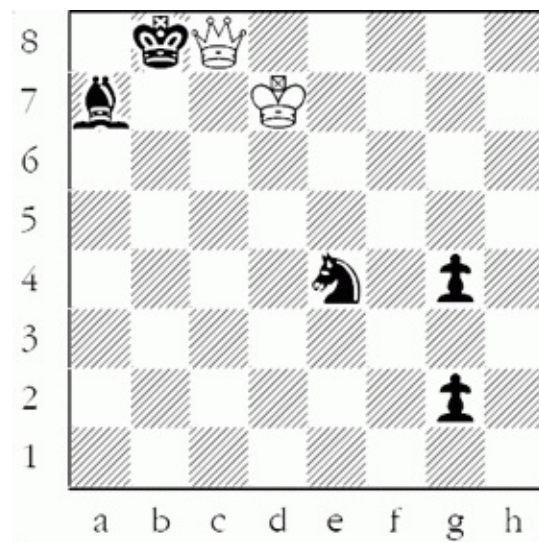
#122
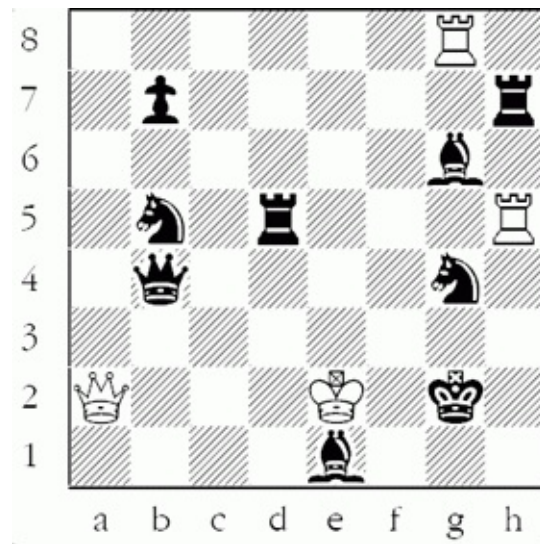
1.Qa8 2.Qc8 3.Qe6 4.Qxg6 5.Qe8 6.Qb8 7.Qh2#
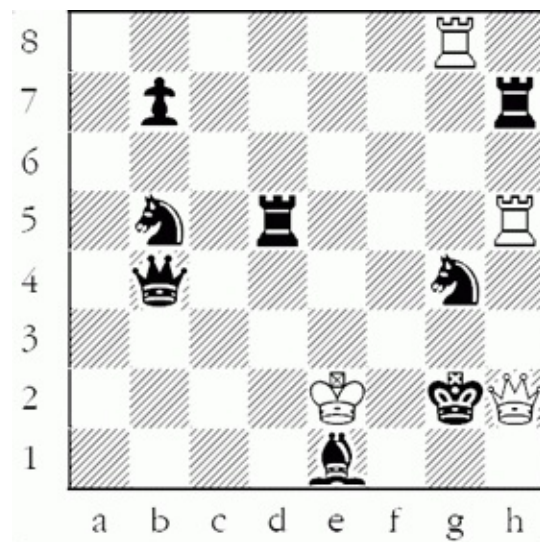
#123
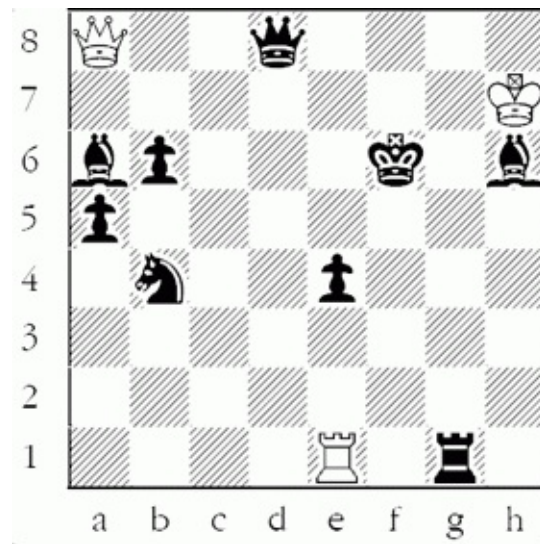
1.Qxe4 2.Qb1 3.Qb3 4.Qh3 5.Qh2 6.Qxg1 7.Qg6#
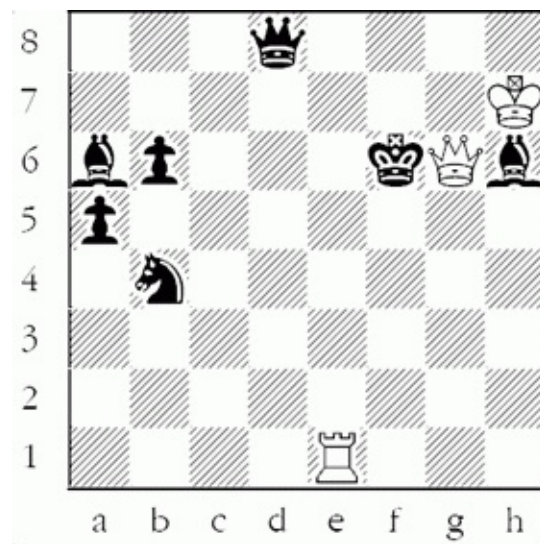
#124
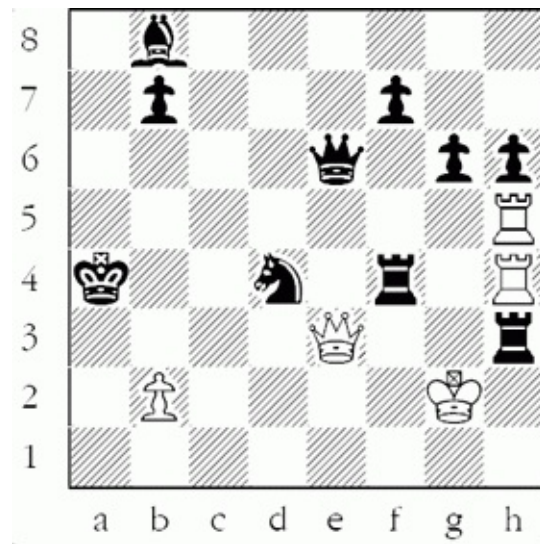
1.Qc1 2.Qc5 3.Qf8 4.Qxb8 5.Qxf4 6.Qf1 7.Qb5#
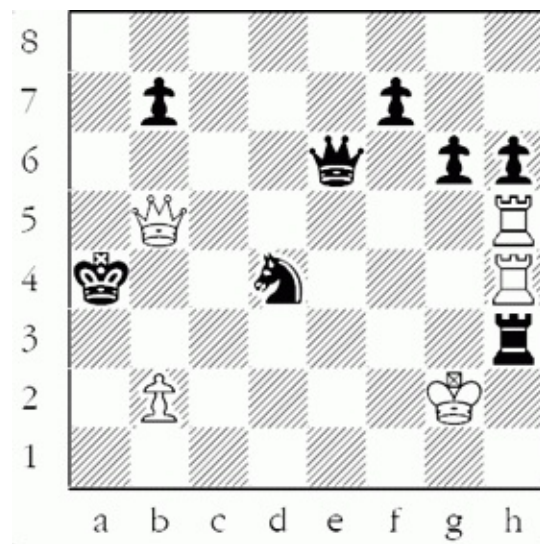
#125
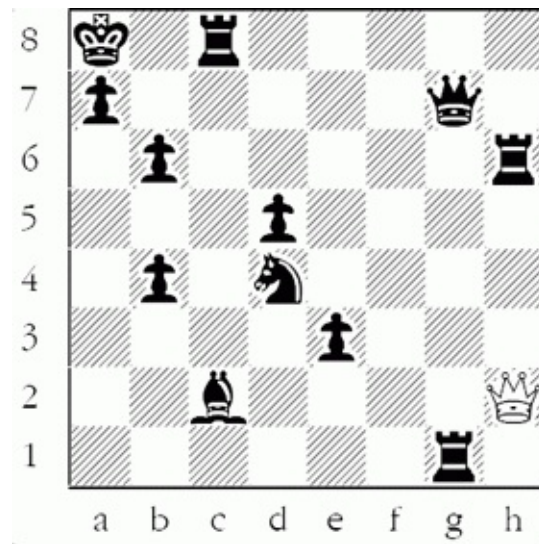
1.Qf4 2.Qxe3 3.Qd2 4.Qxb4 5.Qa3 6.Qa6 7.Qxc8#
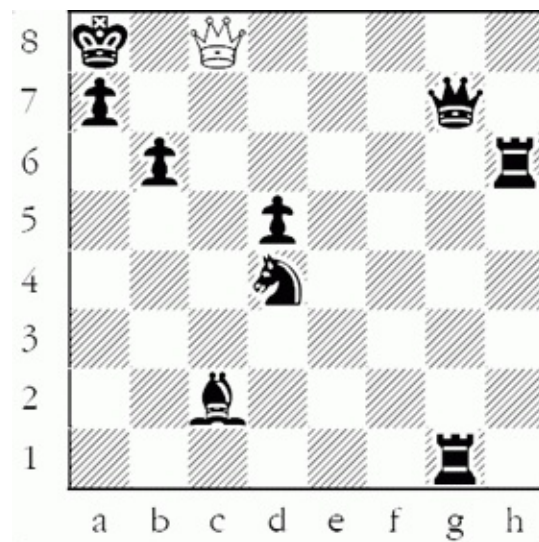
#126
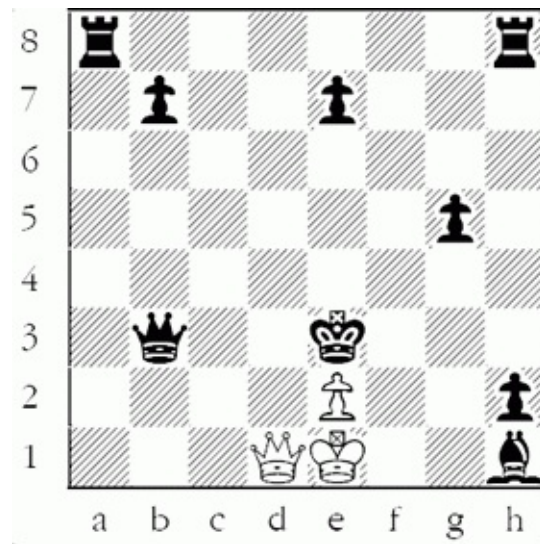
1.Qd7 2.Qf5 3.Qf1 4.Qxh1 5.Qf1 6.Qf5 7.Qe5#
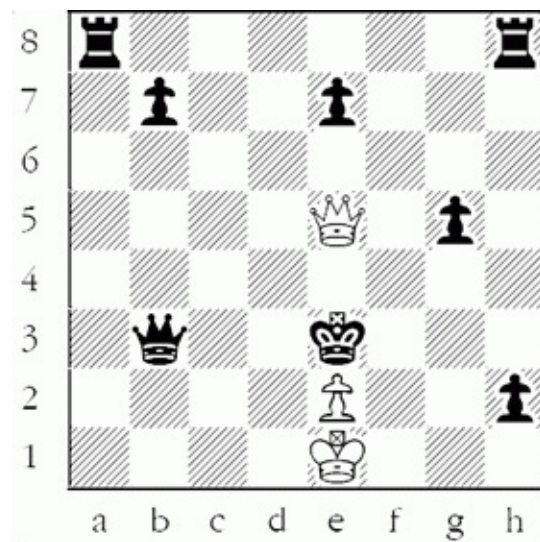
#127
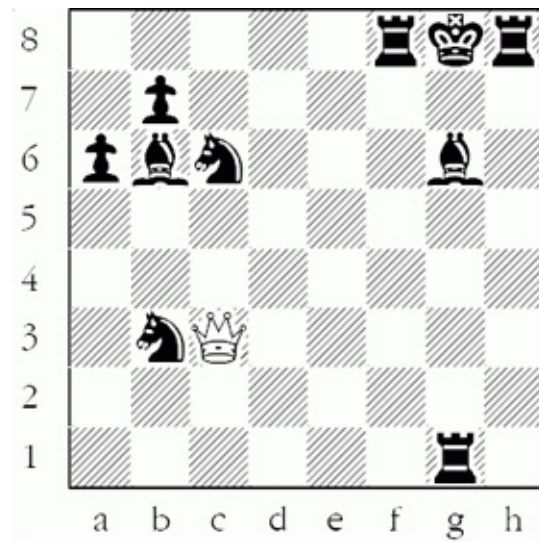
1.Qb2 2.Qa3 3.Qd6 4.Qd7 5.Qxb7 6.Qxb6 7.Qxg1 8.Qxg6#
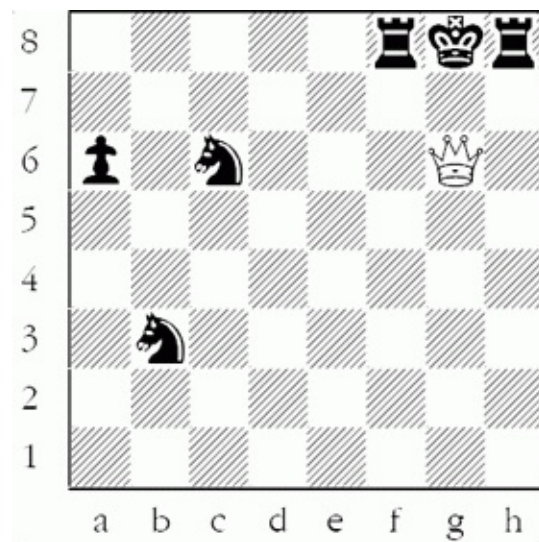
#128
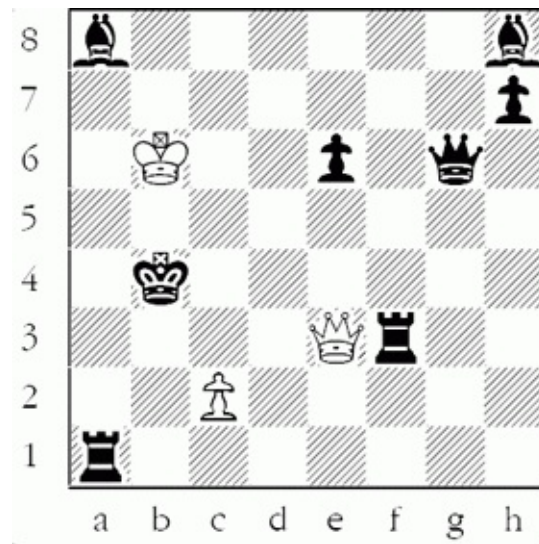
1.Qe2 2.Qh2 3.Qb8 4.Qxh8 5.Qxa1 6.Qxa8 7.Qxf3 8.Qb3#
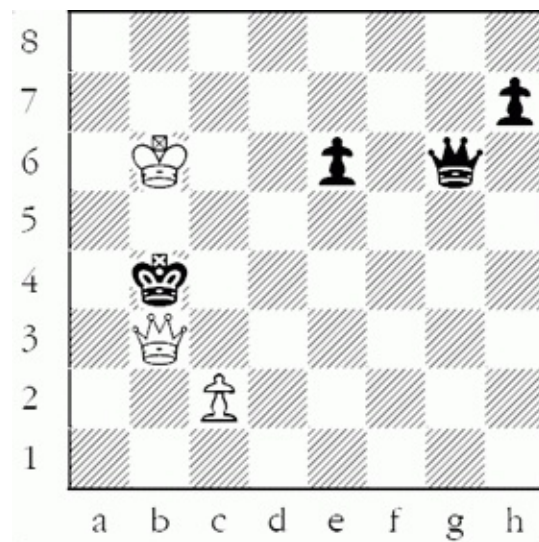
#129
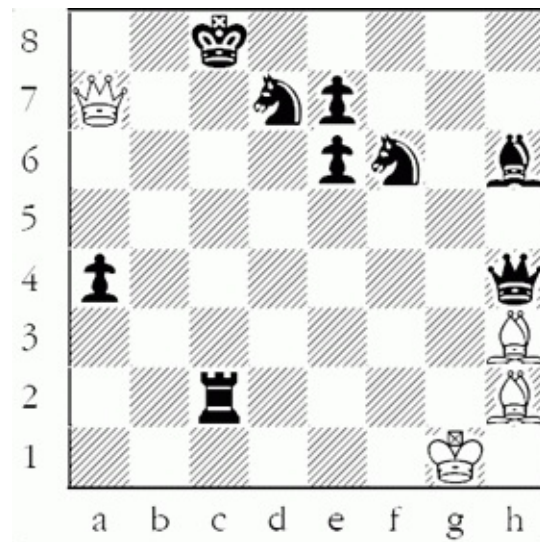
1.Qa5 2.Qb5 3.Qd3 4.Qg6 5.Qf7 6.Qxe6 7.Qb6 (or 7.Qe5) **8.Qb8#**
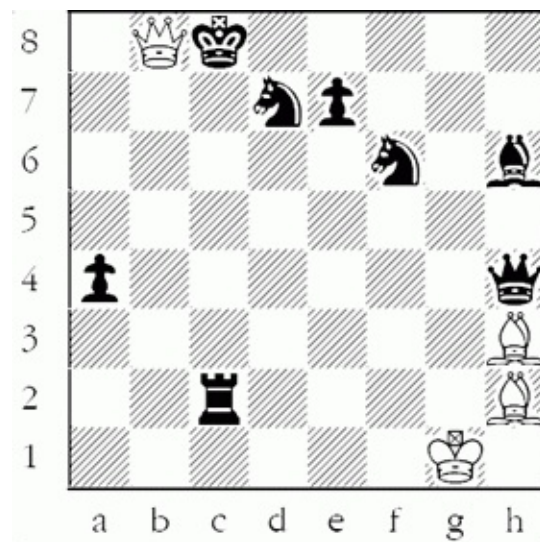
#130
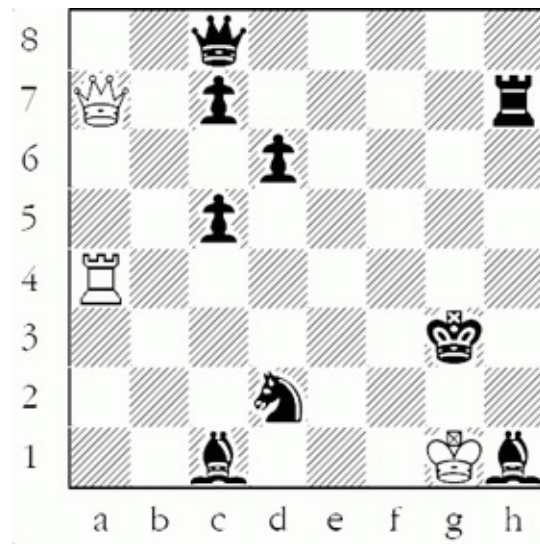
1.Qa5 2.Qb5 3.Qe2 4.Qd1 5.Qc2 6.Qxh7 7.Qxh1 8.Qg2#
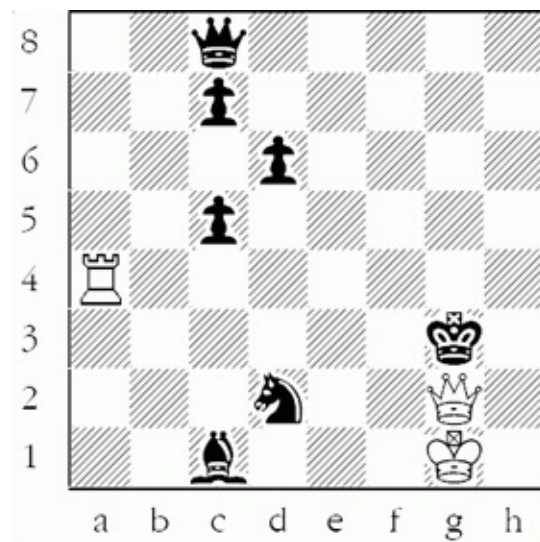
#131
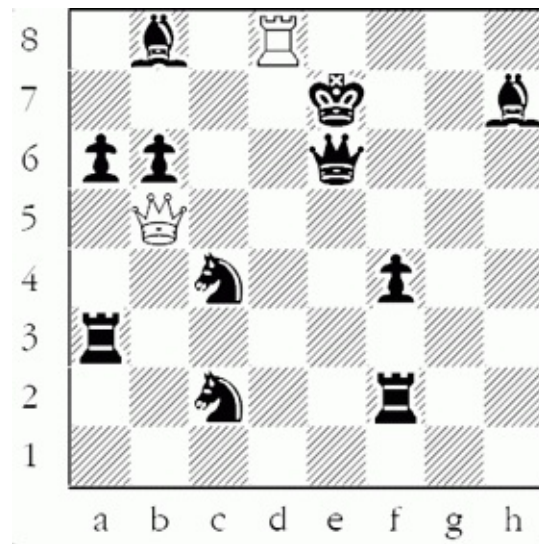
1.Qb1 2.Qg1 3.Qxf2 4.Qg2 5.Qa8 6.Qxb8 7.Qxf4 8.Qf8#
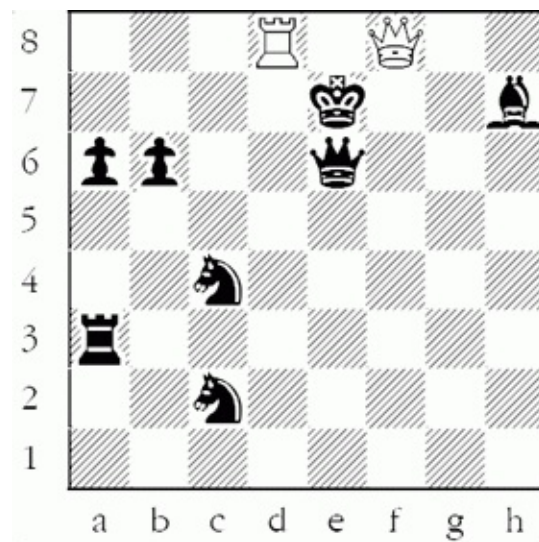
#132
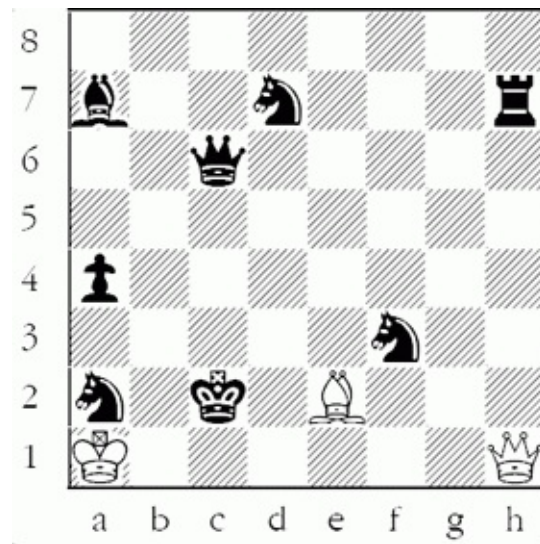
1.Qg2 2.Qg8 3.Qd8 4.Qa5 5.Qxa7 6.Qe3 7.Qa3 8.Qb2#
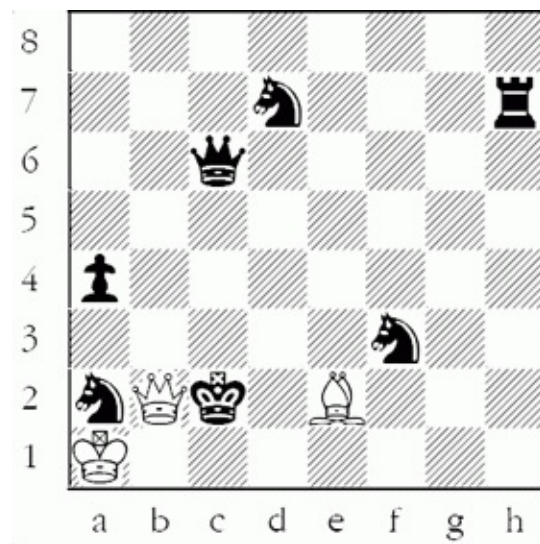
#133
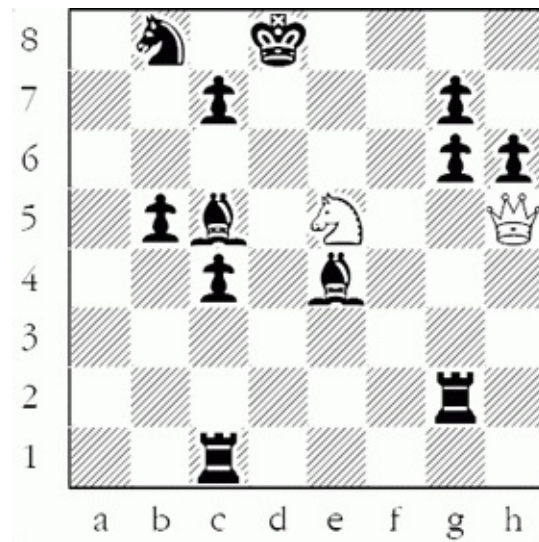
1.Qh3 2.Qe6 3.Qf7 4.Qf4 5.Qxe4 6.Qb7 7.Qxb5 8.Qxc5 9.Qf8#
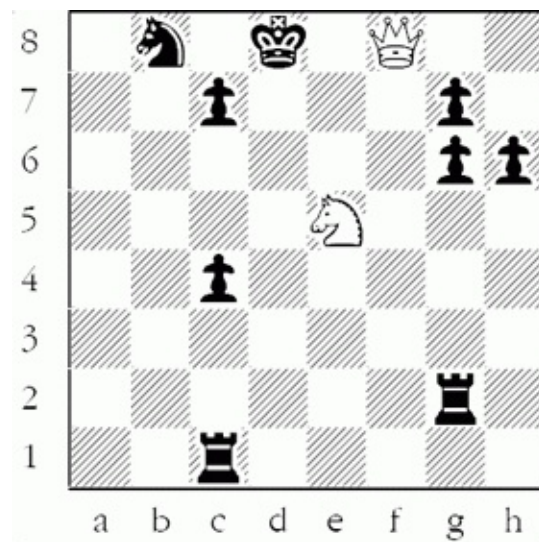
#134
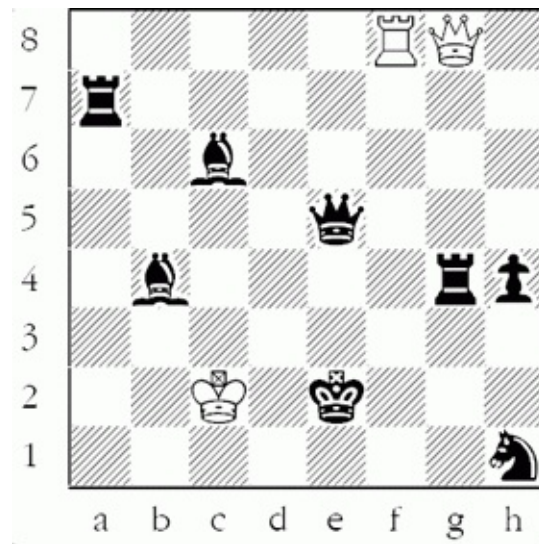
1.Qb3 2.Qb1 3.Qc1 4.Qh6 5.Qxc6 6.Qxh1 7.Qc6 8.Qb6 9.Qf2#
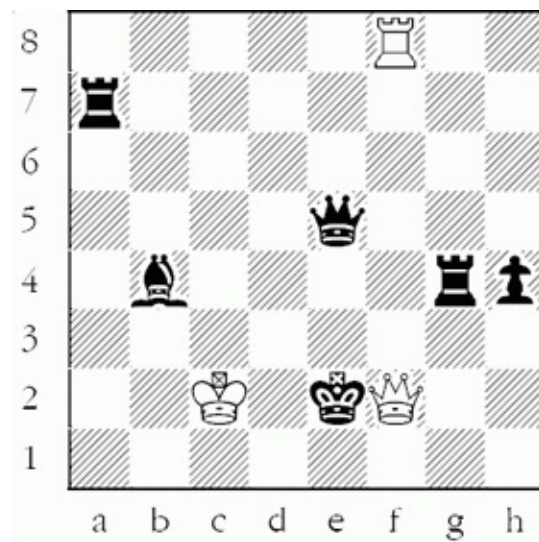
#135
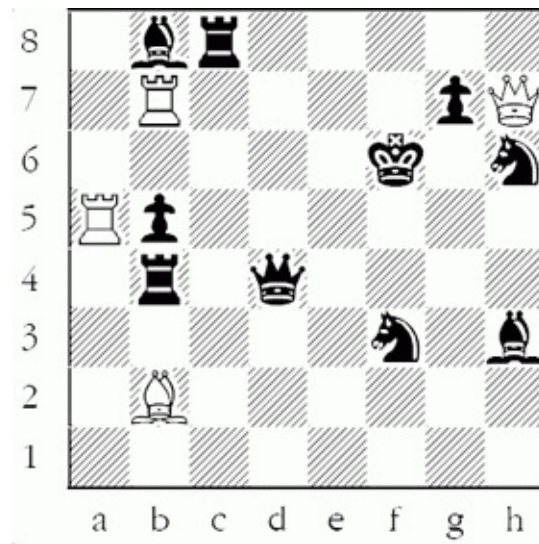
1.Qd3 2.Qa3 3.Qxb4 4.Qxb5 5.Qh5 6.Qxh3 7.Qxc8 8.Qxb8 9.Qd6#
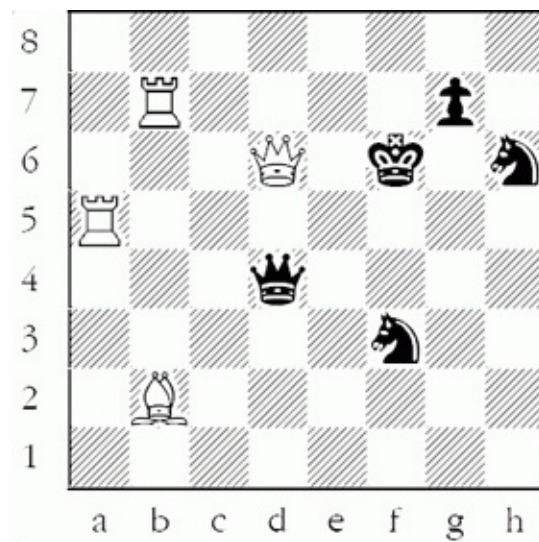
#136
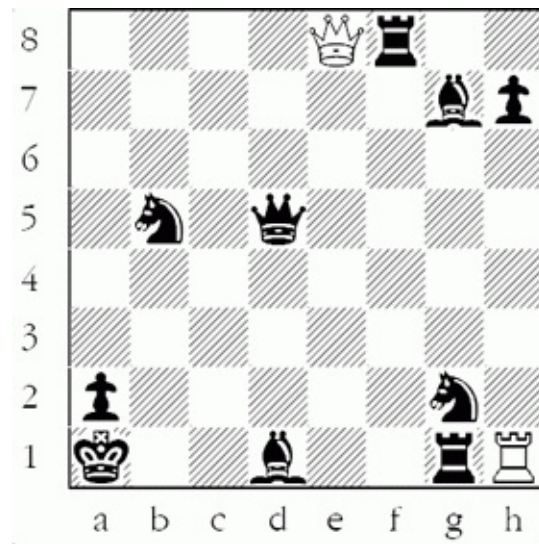
1.Qe7 2.Qb4 3.Qa5 4.Qb6 5.Qxg1 6.Qh2 7.Qxh7 8.Qc2 9.Qc1#
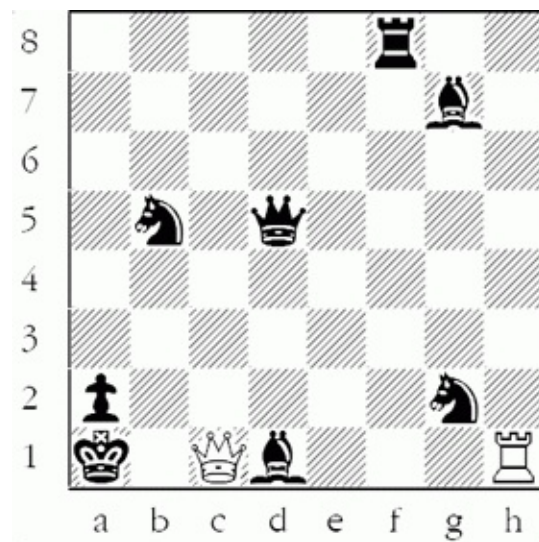
#137
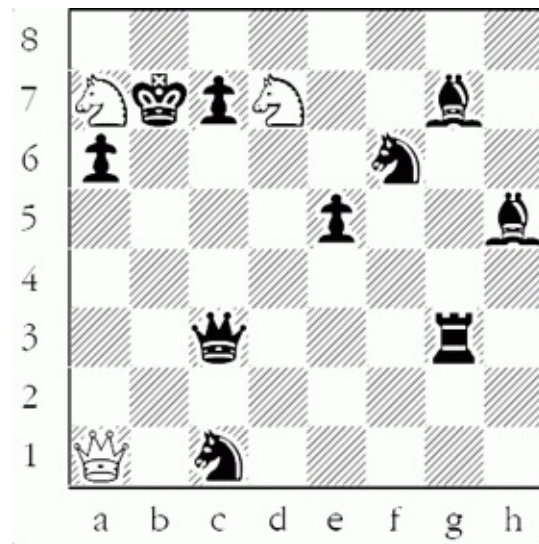
1.Qa4 2.Qh4 3.Qh2 4.Qf2 5.Qf5 6.Qe6 7.Qe7 8.Qd8 9.Qb8#
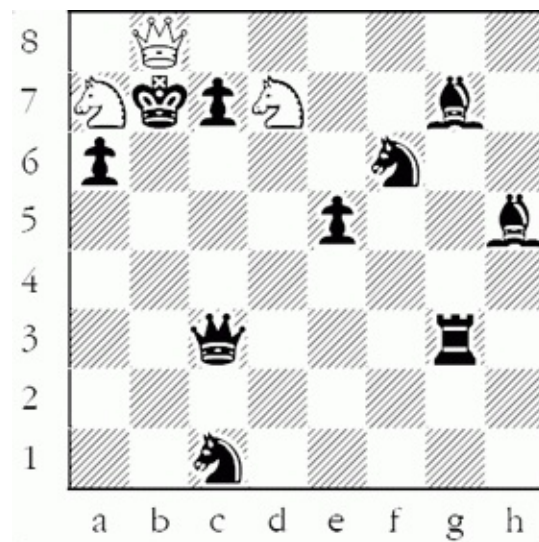
#138
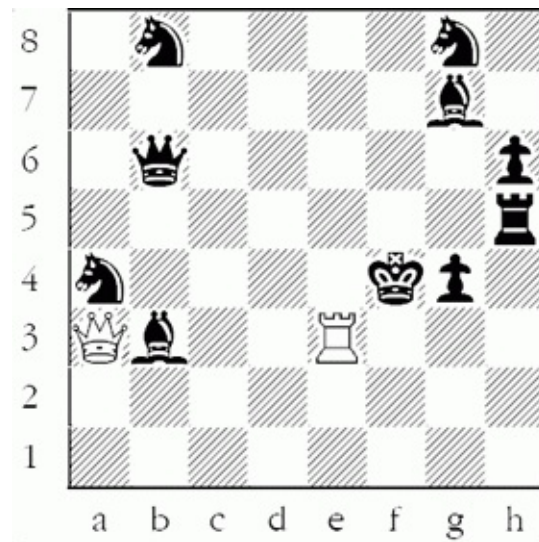
1.Qc1 2.Qc8 3.Qe8 4.Qxh5 5.Qh1 6.Qb1 7.Qh7 8.Qxg7 9.Qe5#
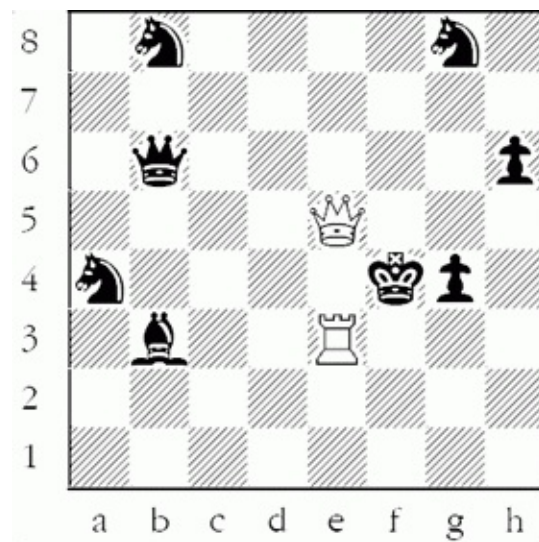
#139
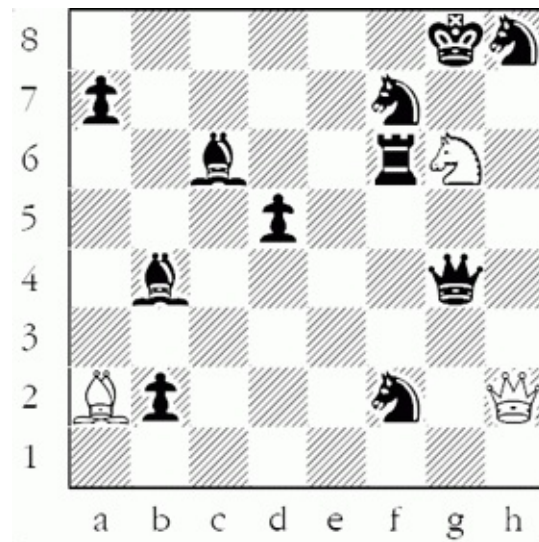
1.Qc7 2.Qxa7 3.Qe3 4.Qb3 5.Qxb2 6.Qxf6 7.Qxc6 8.Qxd5 9.Qe5 10.Qxh8#
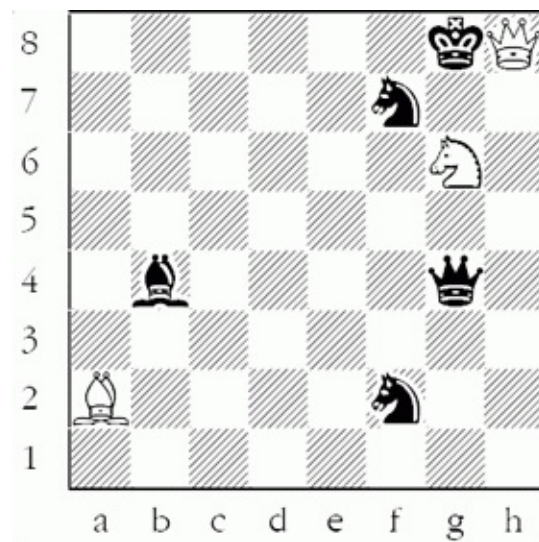
#140
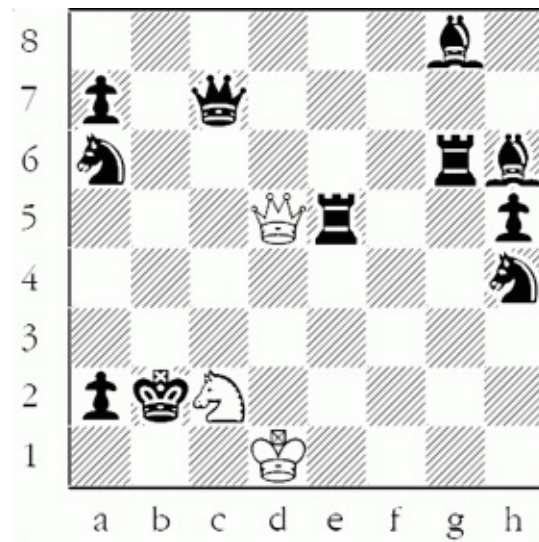
1.Qh1 2.Qxh4 3.Qh3 4.Qd3 5.Qxg6 6.Qxg8 7.Qg6 8.Qxa6 9.Qa4 10.Qb4#
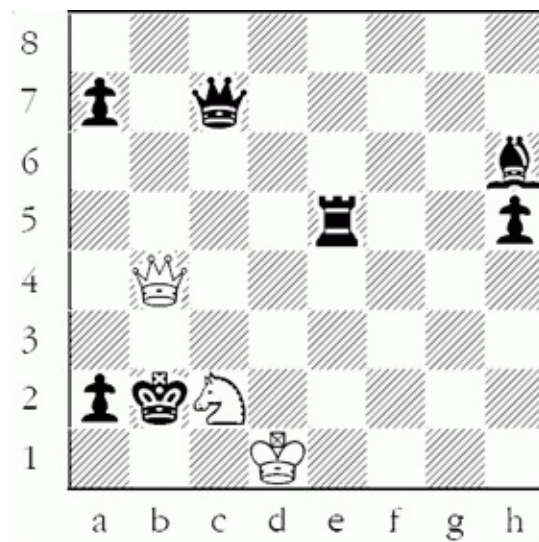
#141
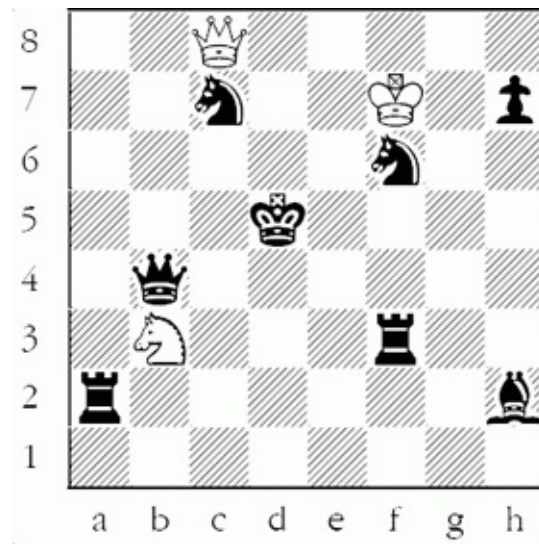
1.Qh8 2.Qg7 3.Qh6 4.Qc1 5.Qb1 6.Qxa2 7.Qxh2 8.Qxc7 9.Qc8 10.Qe6#
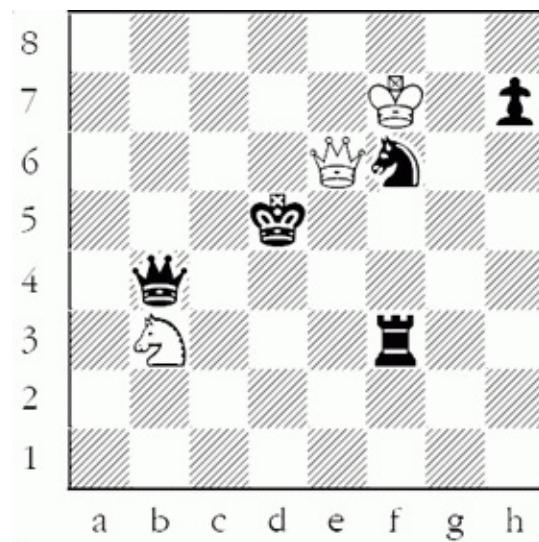
#142
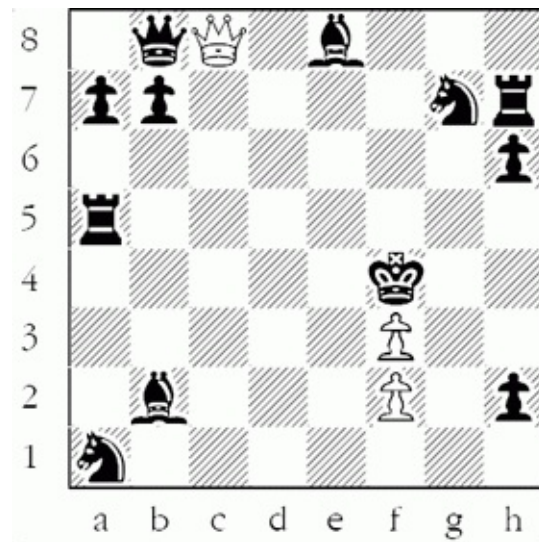
1.Qh3 2.Qf1 3.Qe1 4.Qxa5 5.Qa2 6.Qxb2 7.Qb1 8.Qxh7 9.Qxg7 10.Qf6#
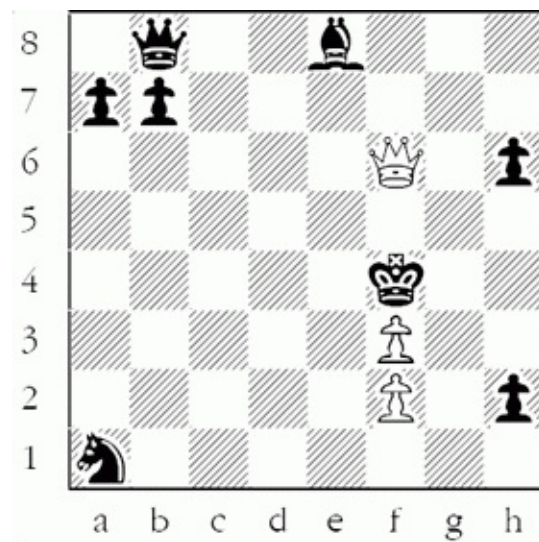
#143
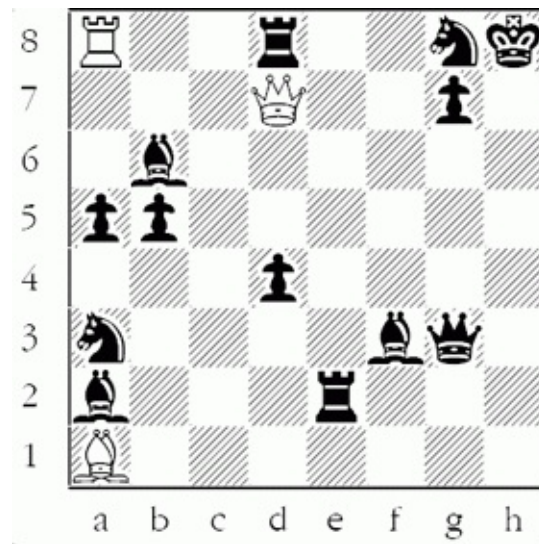
1.Qf5 2.Qd3 3.Qxa3 4.Qd3 5.Qxb5 6.Qxb6 7.Qxd8 8.Qxd4 9.Qb6 10.Qh6#
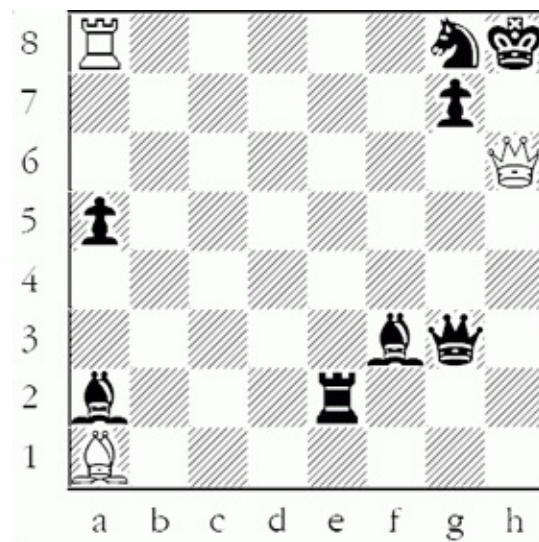
#144
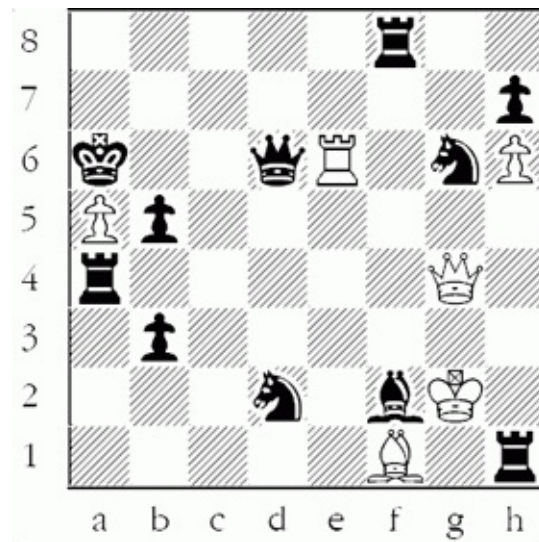
1.Qxa4 2.Qa1 3.Qg7 4.Qxh7 5.Qxg6 6.Qg7 7.Qxf8 8.Qxf2 9.Qf8 10.Qa8#
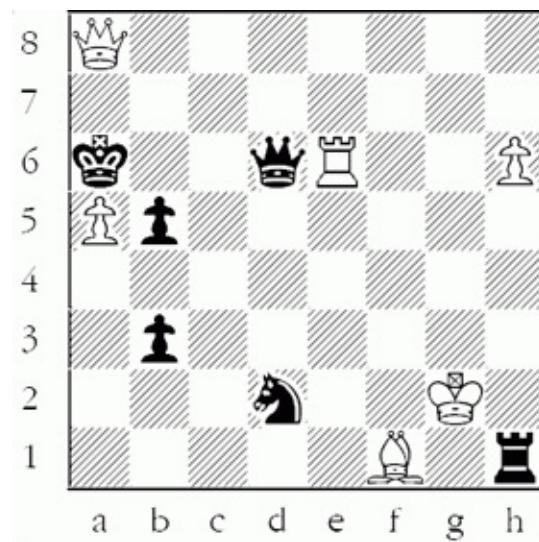
Solutions: Pawn Mazes

#145
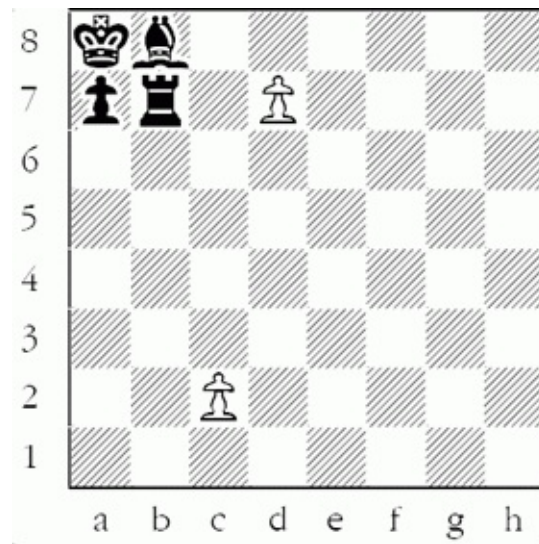
1.d8/N 2.c4 3.c5 4.c6 5.cxb7#
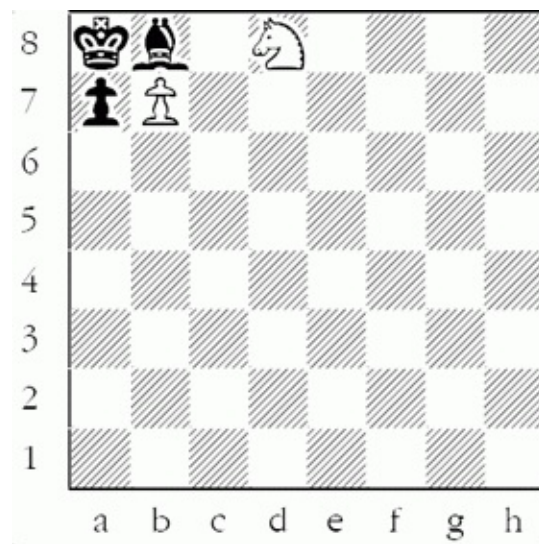
#146
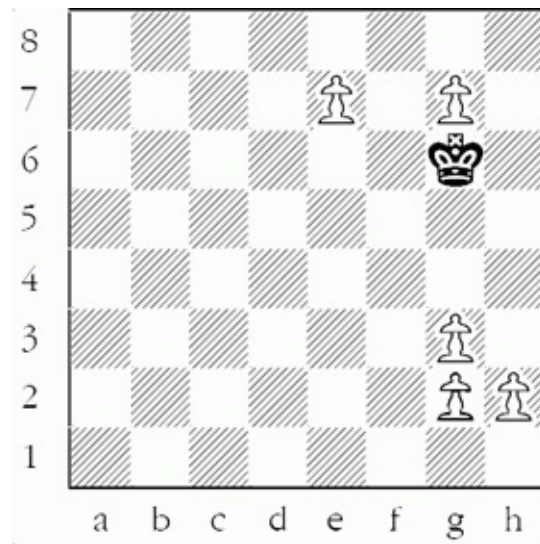
1.e8/N 2.h4 3.g4 4.g5 5.g4 6.g8/Q#
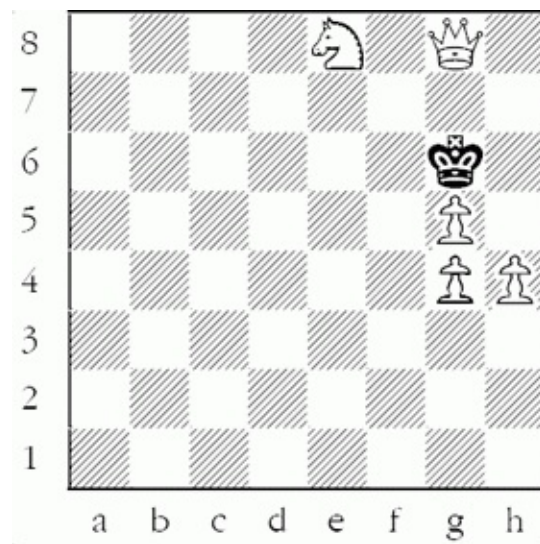
#147
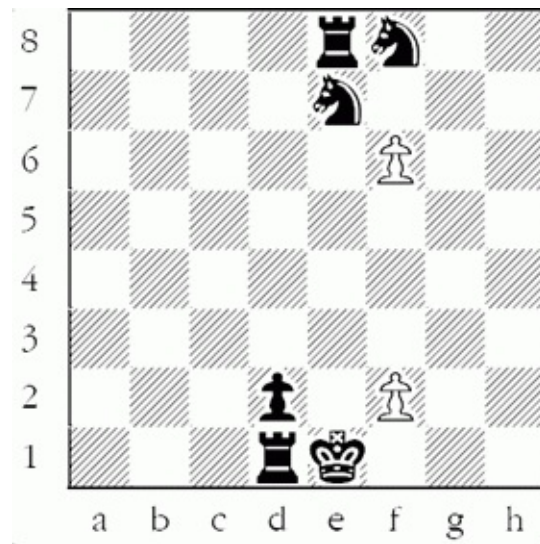
1.f4 2.f7 3.fxe8/Q 4.f5 5.f6 6.fxe7 7.exf8/Q#
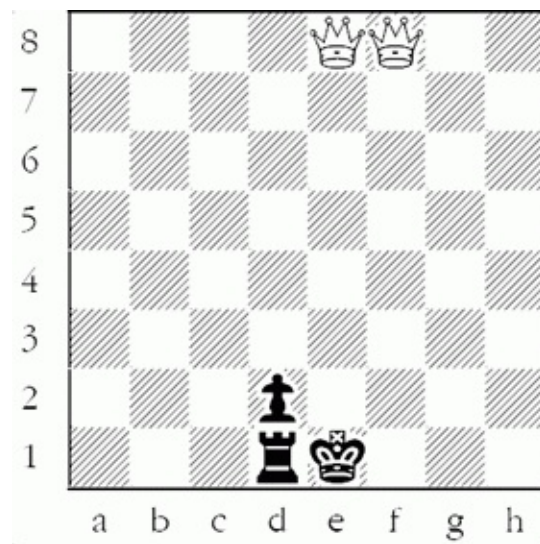
#148
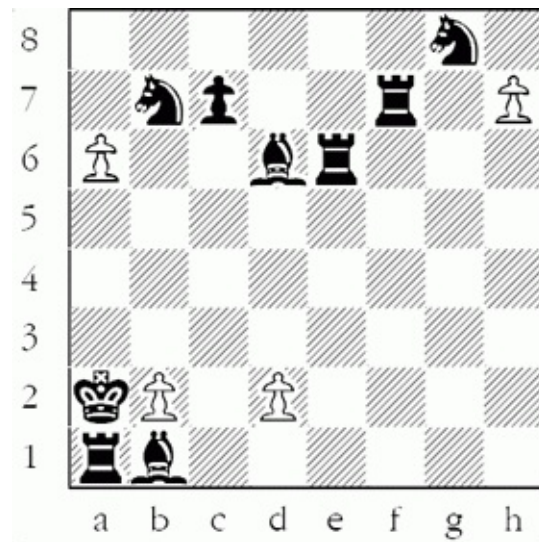
1.h8/Q 2.axb7 3.b8/Q 4.d4 5.d5 6.dxe6 7.exf7 8.fxg8/Q#
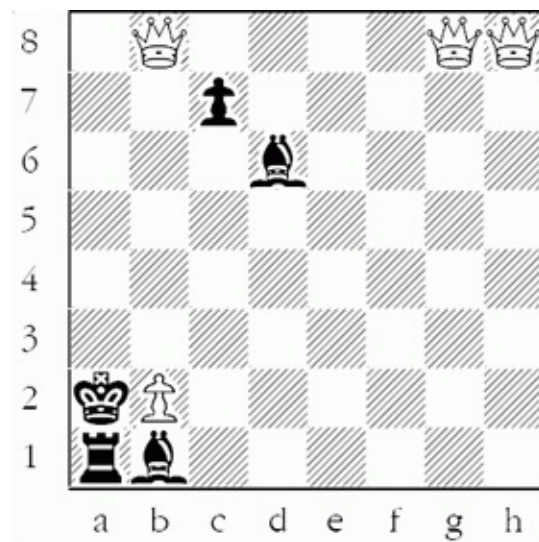
#149
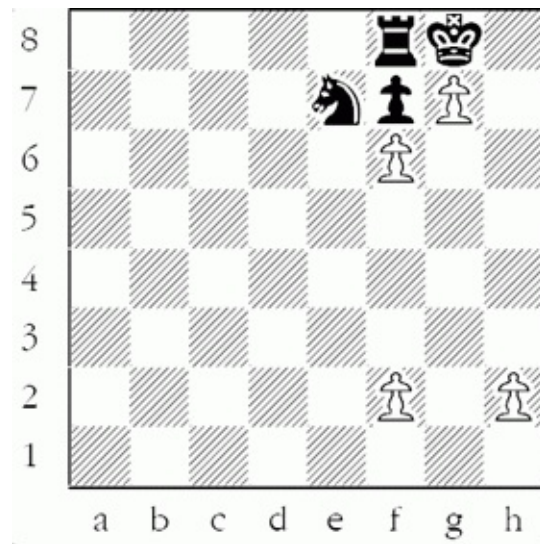
1.h4 2.h5 3.h6 4.fxe7 5.f4 6.f5 7.f6 8.exf8/N 9.h7#
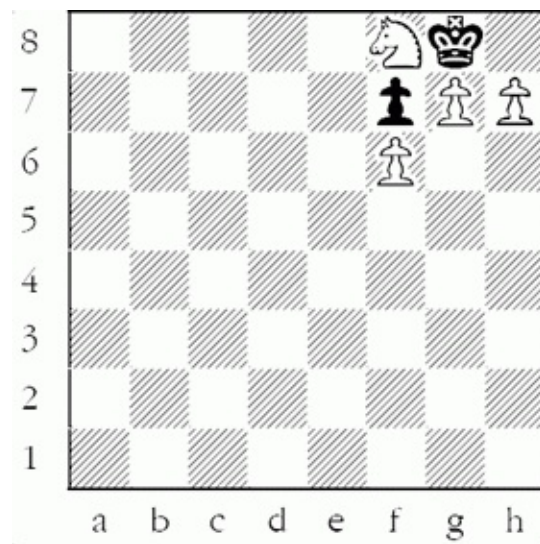
#150
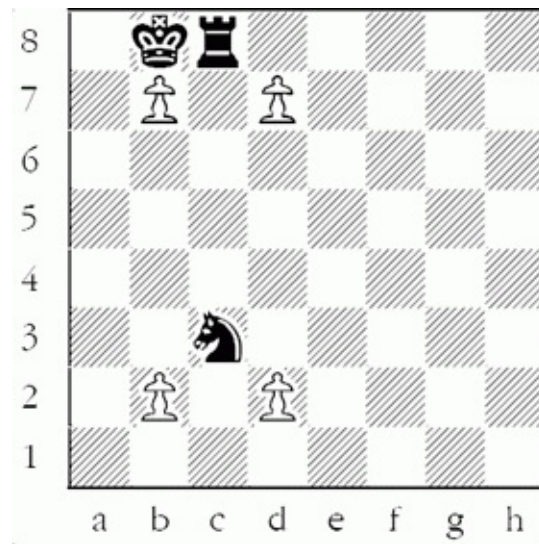
1.dxc8/B 2.dxc3 3.b4 4.b5 5.b6 6.c4 7.c5 8.c6 9.c7#
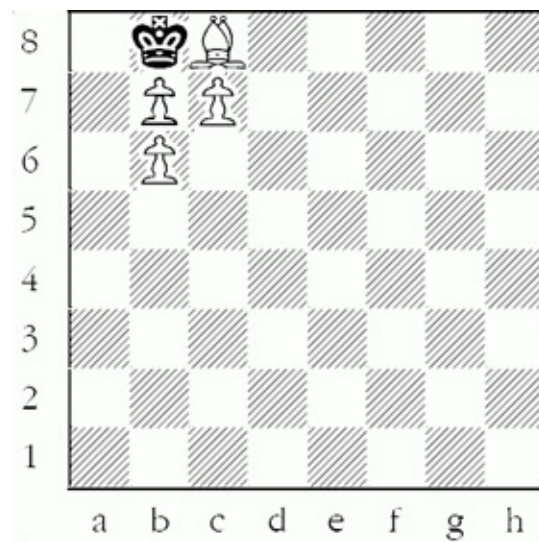
#151
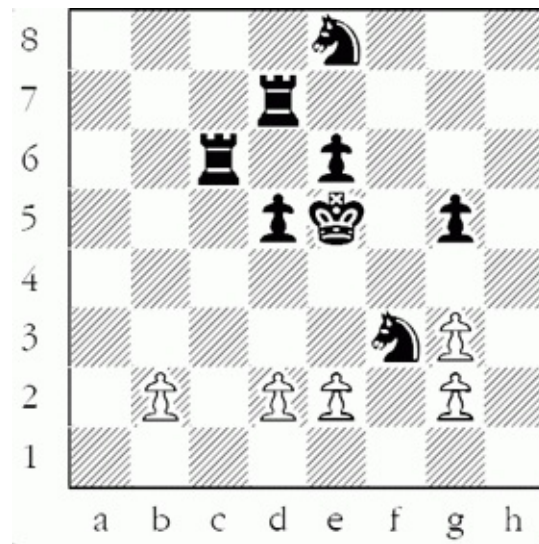
1.gxf3 2.b4 3.b5 4.bxc6 5.cxd7 6.dxe8/N 7.g4 8.e3 9.d4#
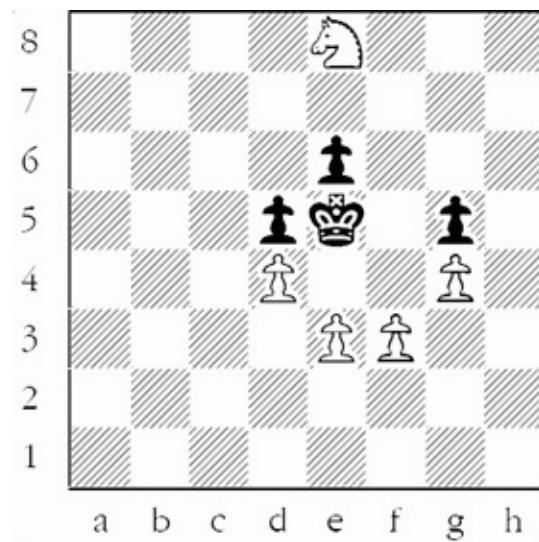
#152
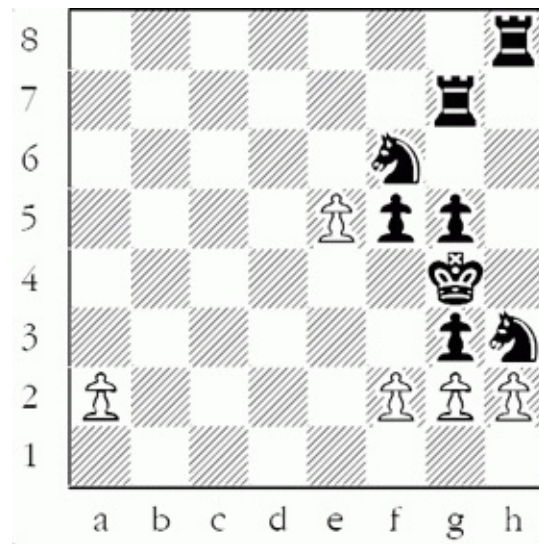
1.fxg3 2.exf6 3.fxg7 4.gxh8/Q 5.a4 6.a5 7.a6 8.a7 9.a8/Q 10.gxh3#
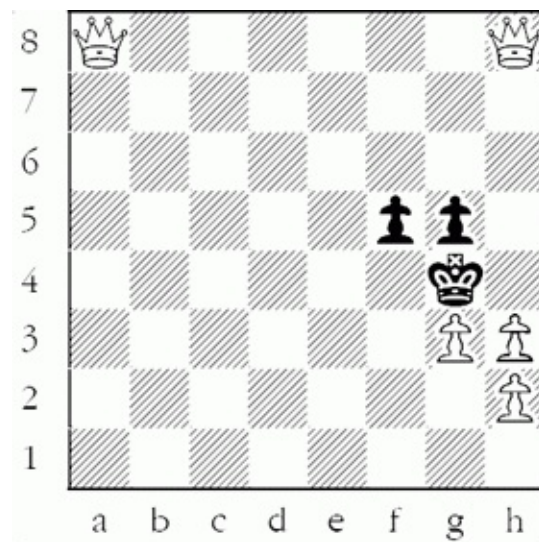
#153
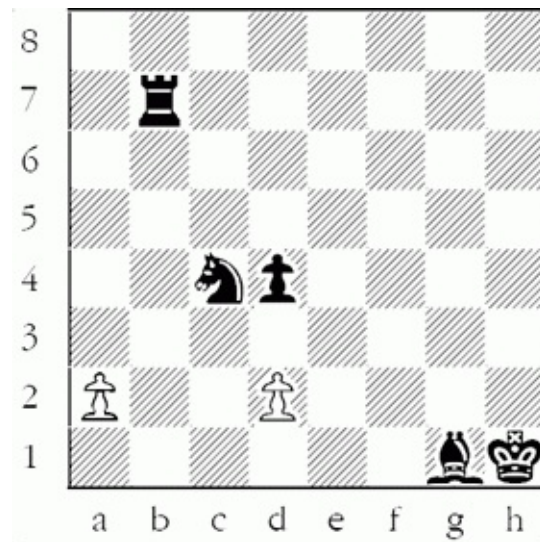
1.d3 2.dxc4 3.c5 4.c6 5.cxb7 6.b8/Q 7.a4 8.a5 9.a6 10.a7 11.a8/Q#
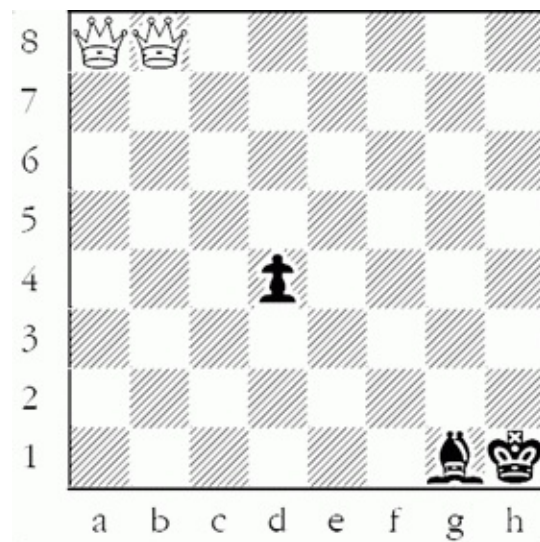
#154
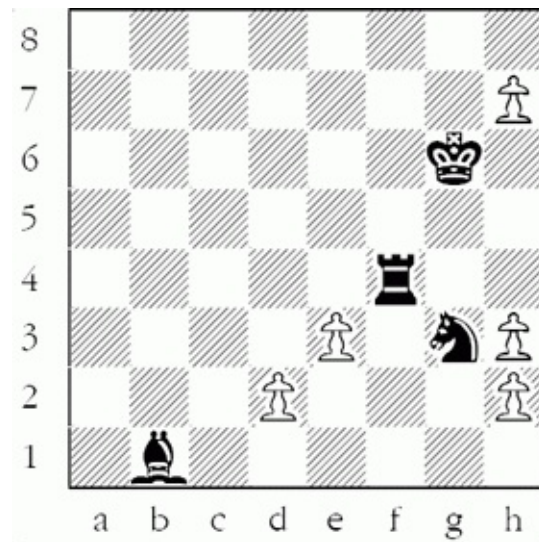
1.h8/Q 2.exf4 3.hxg3 4.d4 5.d5 6.d6 7.d7 8.d8/N 9.g4 10.h4 11.h5#
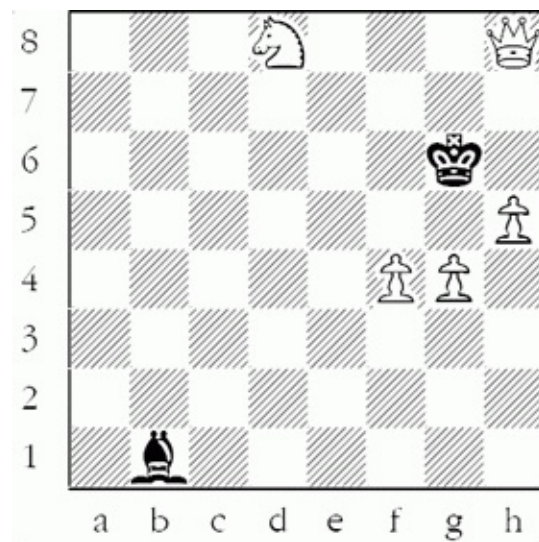
#155
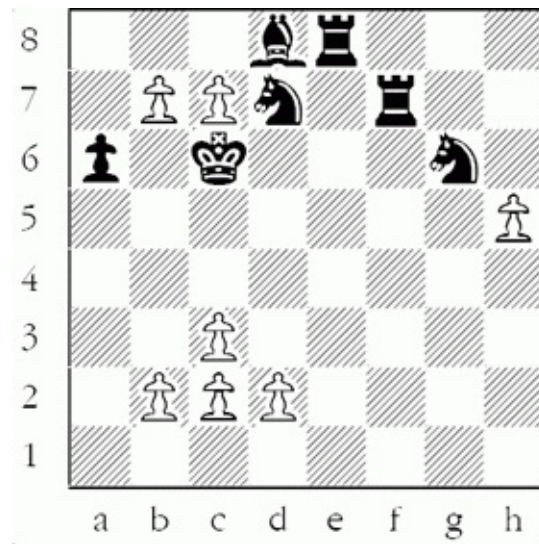
1.c8/B 2.hxg6 3.gxf7 4.fxe8/Q 5.b8/Q 6.b4 7.c4 8.c5 9.c4 10.d4 11.d5#
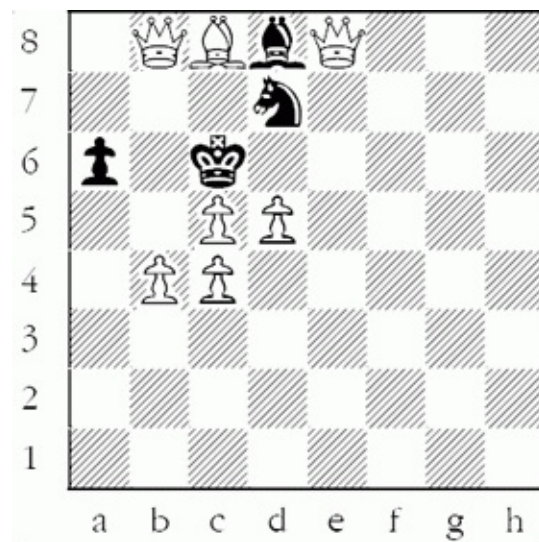
#156
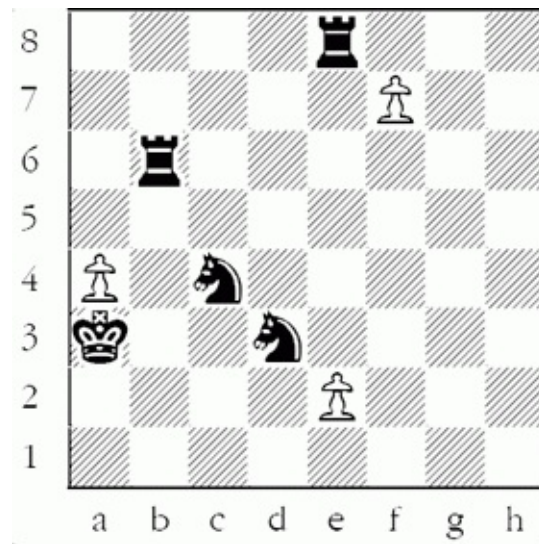
1.fxe8/Q 2.exd3 3.dxc4 4.c5 5.cxb6 6.b7 7.b8/Q 8.a5 9.a6 10.a7 11.a8/Q#
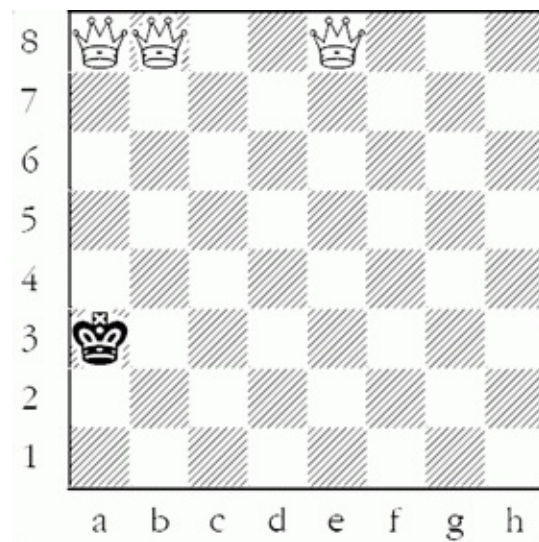
#157
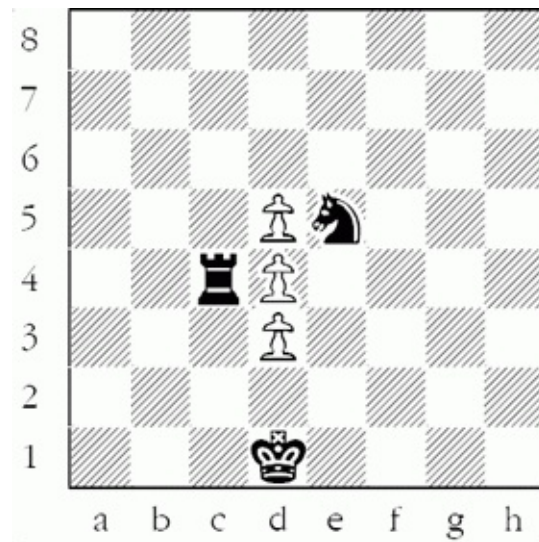
1.dxe5 2.dxc4 3.c5 4.c6 5.c7 6.c8/Q 7.e6 8.e7 9.e8/Q 10.d6 11.d7 12.d8/Q#
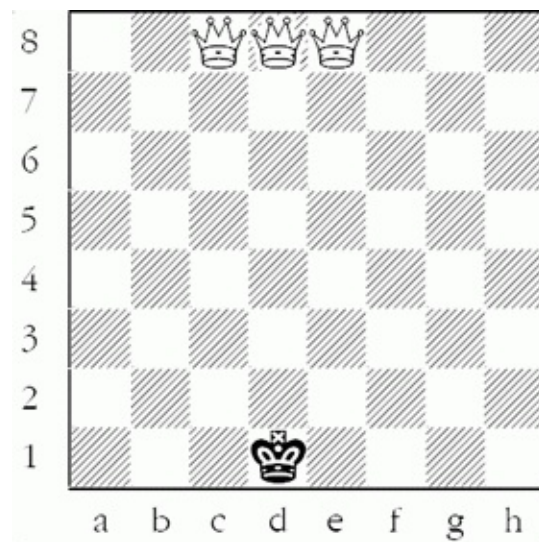
#158
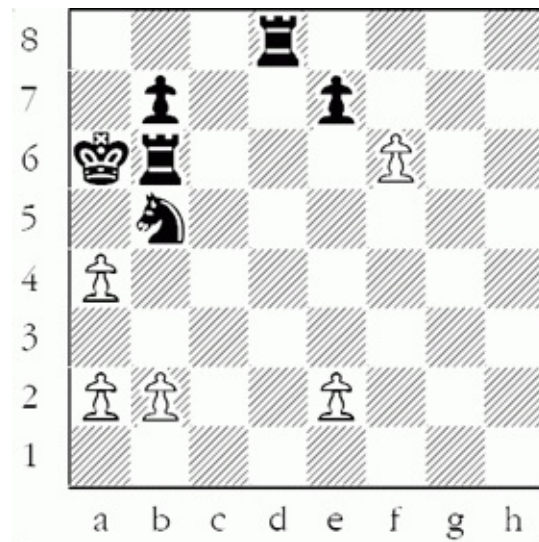
1.fxe7 2.exd8/Q 3.b4 4.a5 5.axb6 6.e4 7.e5 8.e6 9.e7 10.e8/Q 11.a4 12.axb5#
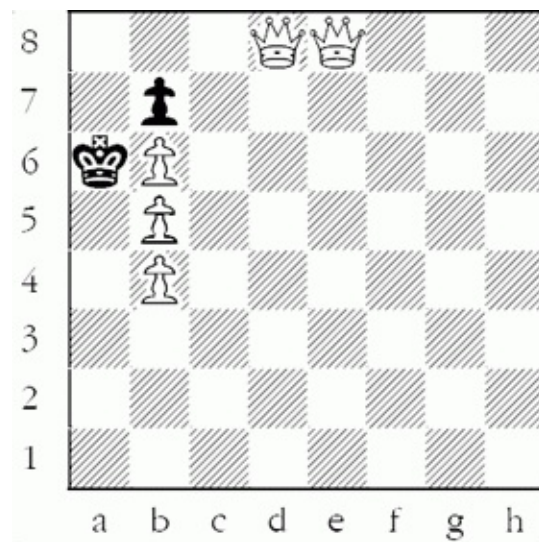
#159
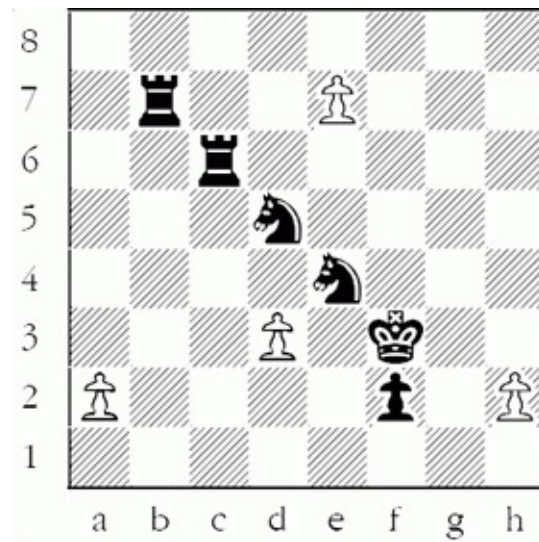
1.e8/Q 2.dxe4 3.exd5 4.dxc6 5.cxb7 6.b8/Q 7.h3 8.a4 9.a5 10.a6 11.a7 12.a8/Q#
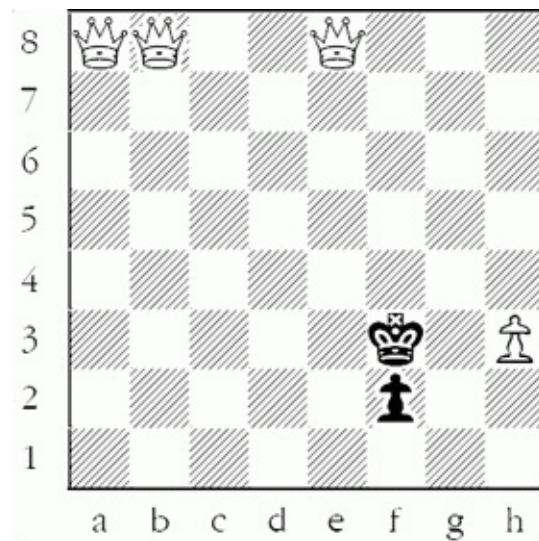
#160
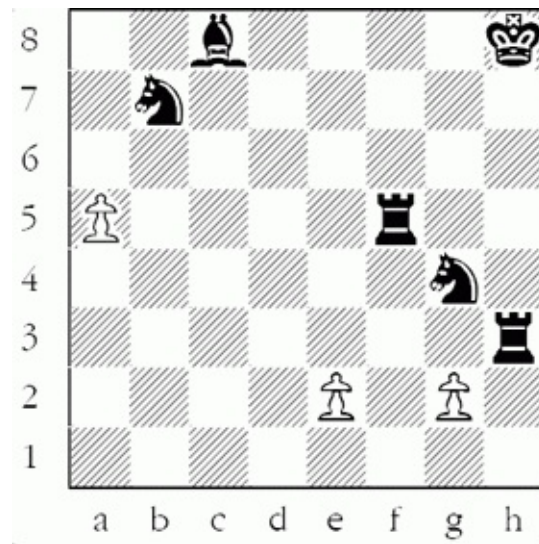
1.a6 2.a7 3.a8/Q 4.gxh3 5.hxg4 6.e4 7.exf5 8.g5 9.g6 10.f6 11.f7 12.f8/Q#
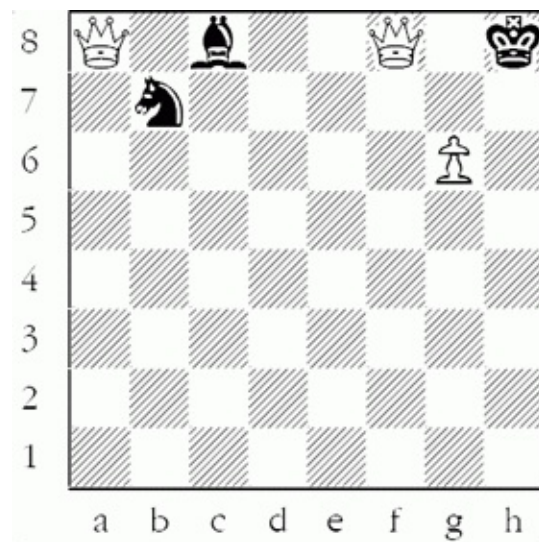
#161
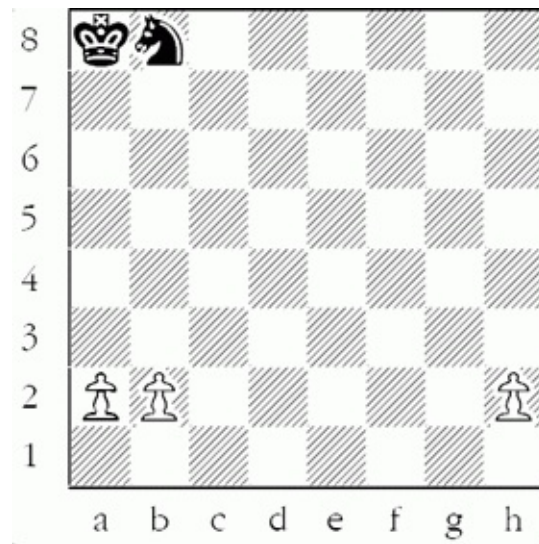
1.h4 2.h5 3.h6 4.h7 5.h8/Q 6.b4 7.b5 8.b6 9.a4 10.a5 11.a6 12.a7 13.axb8/Q#
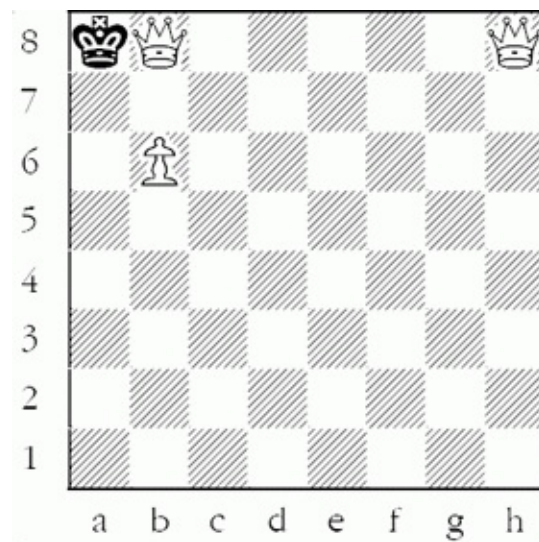
#162
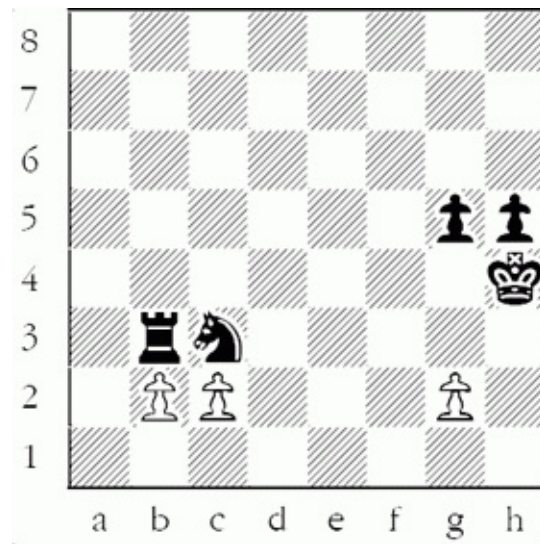
1.cxb3 2.bxc3 3.b4 4.b5 5.b6 6.b7 7.b8/Q 8.c4 9.c5 10.c6 11.c7 12.c8/Q 13.g3#
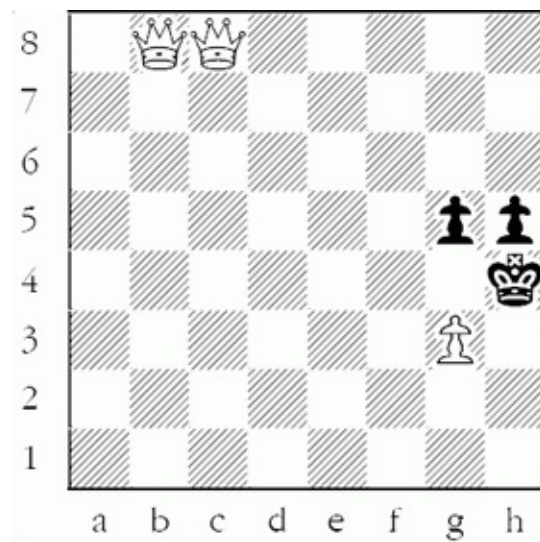
#163
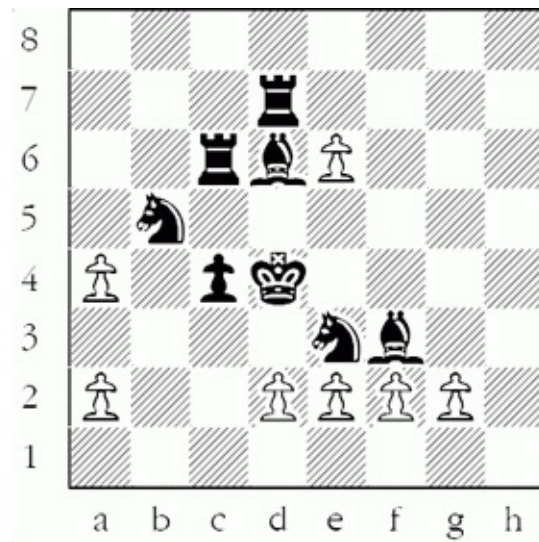
1.gxf3 2.exd7 3.d8/Q 4.axb5 5.bxc6 6.c7 7.c8/Q 8.a4 9.a5 10.a6 11.a7 12.a8/Q 13.f4 14.fxe3#
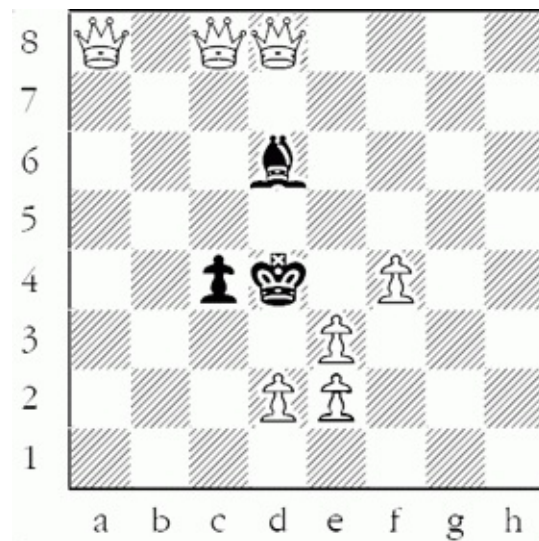
#164
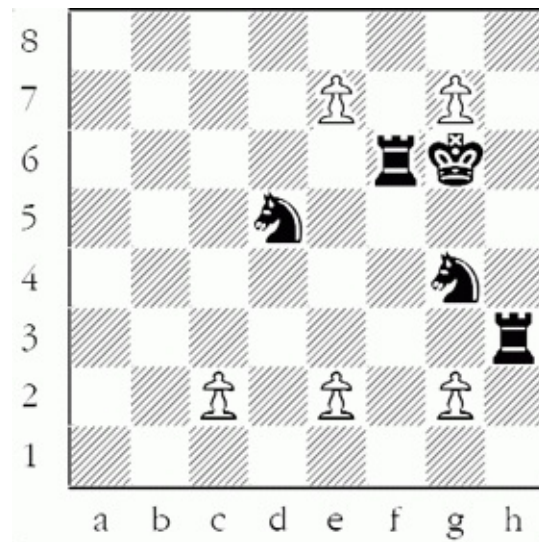
1.e8/N 2.gxh3 3.hxg4 4.c4 5.cxd5 6.e4 7.e5 8.exf6 9.d6 10.d7 11.d8/N 12.f7 13.f8/Q 14.g8/Q#
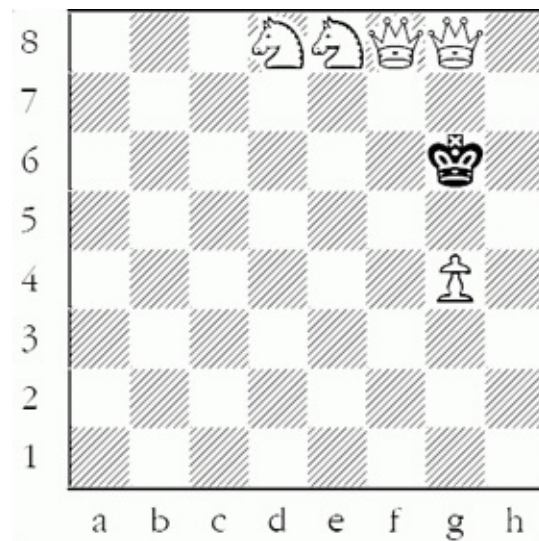
#165
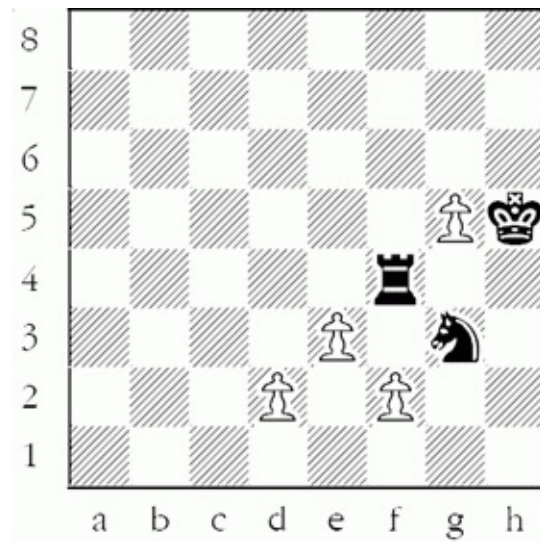
1.exf4 2.fxg3 3.d4 4.d5 5.d6 6.d7 7.d8/Q 8.f5 9.g6 10.g7 11.g8/Q 12.f6 13.f7 14.f8/Q 15.g4#
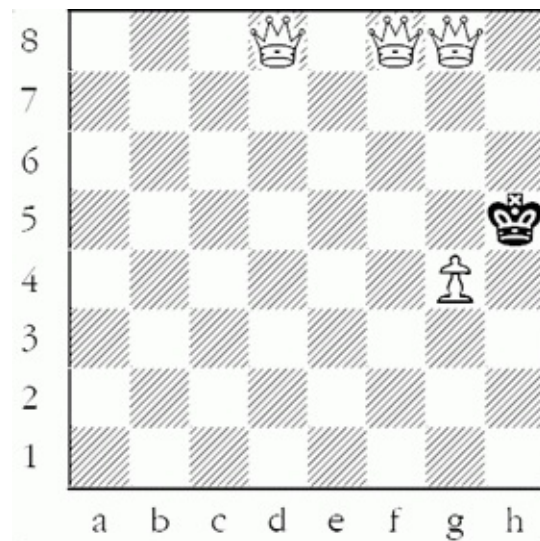
#166
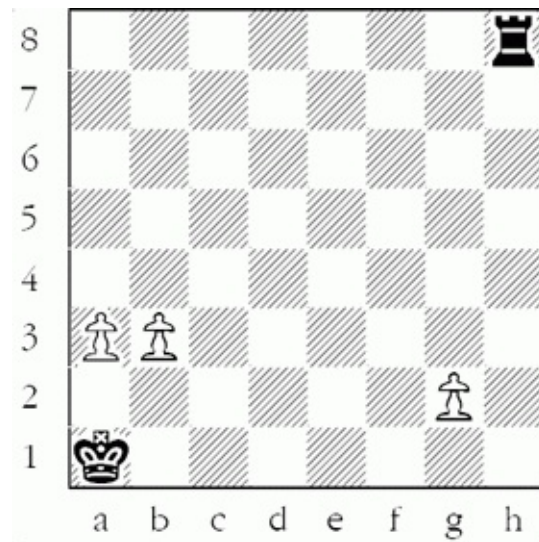
1.g4 2.g5 3.g6 4.g7 5.gxh8/R(N) 6.b4 7.b5 8.b6 9.b7 10.b8/Q 11.a4 12.a5 13.a6 14.a7 15.a8/Q#
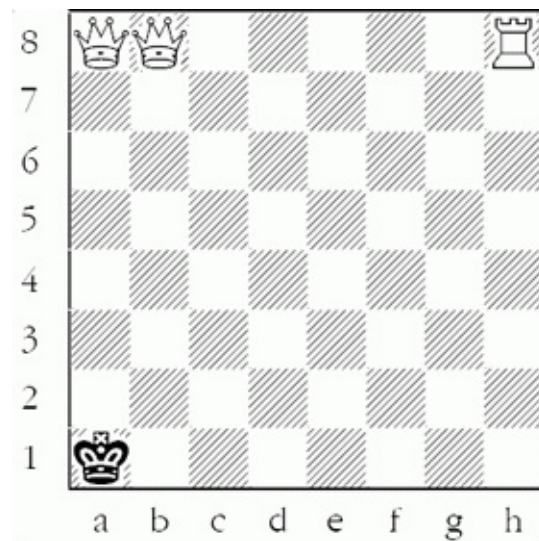
#167
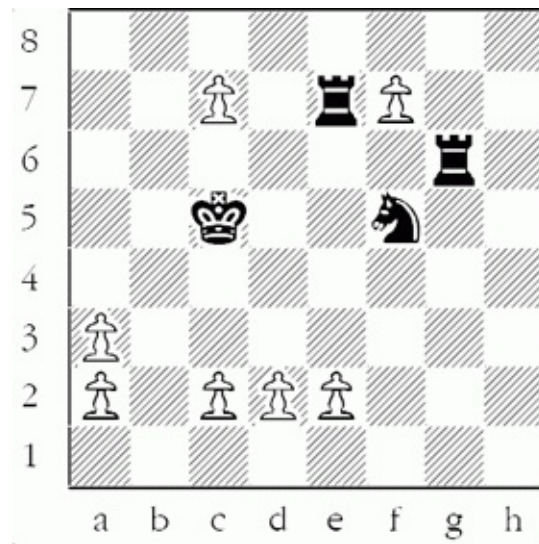
1.f8/Q 2.e4 3.exf5 4.fxg6 5.g7 6.g8/Q 7.c8/N 8.a4 9.a5 10.a6 11.a7 12.a8/Q 13.a4 14.c3 15.d4#
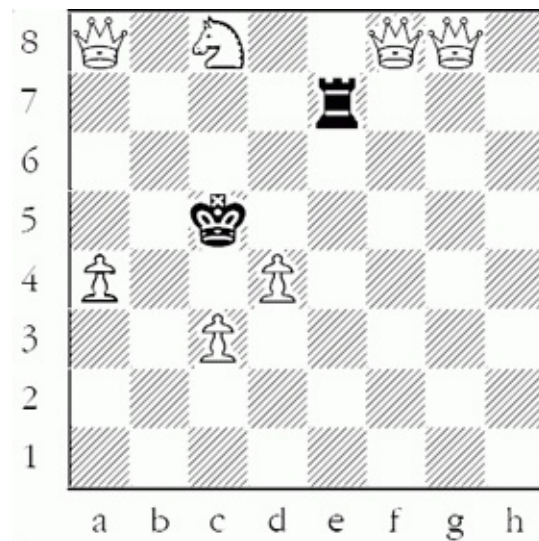
#168
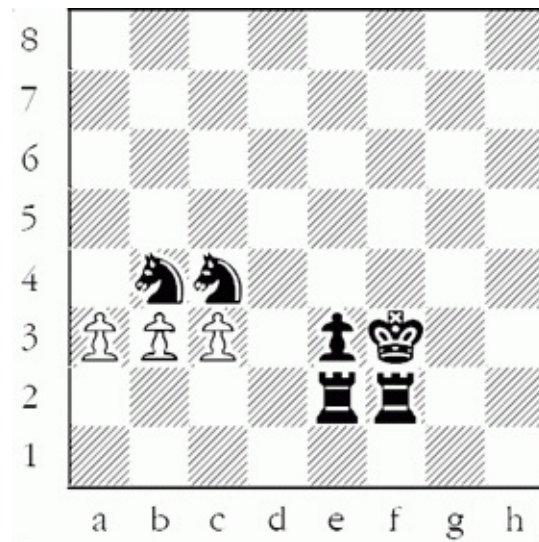
1.bxc4 2.cxb4 3.c5 4.c6 5.c7 6.c8/Q 7.b5 8.b6 9.b7 10.b8/Q 11.a4 12.a5 13.a6 14.a7 15.a8/Q#
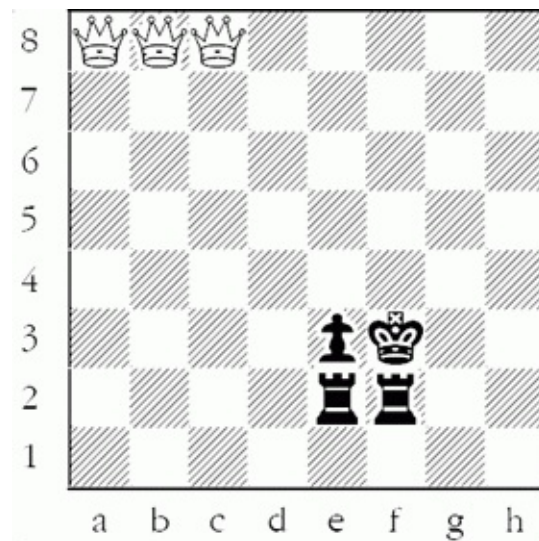
#169
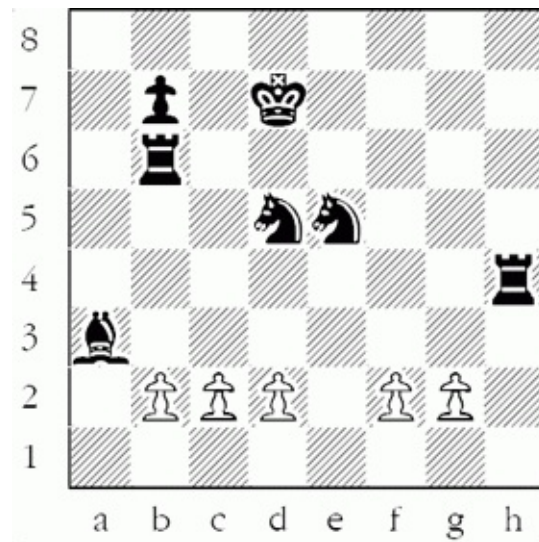
1.bxa3 2.g3 3.gxh4 4.d4 5.dxe5 6.c4 7.cxd5 8.a4 9.a5 10.axb6 11.f4 12.f5 13.f6 14.f7 15.f8/Q 16.e6#
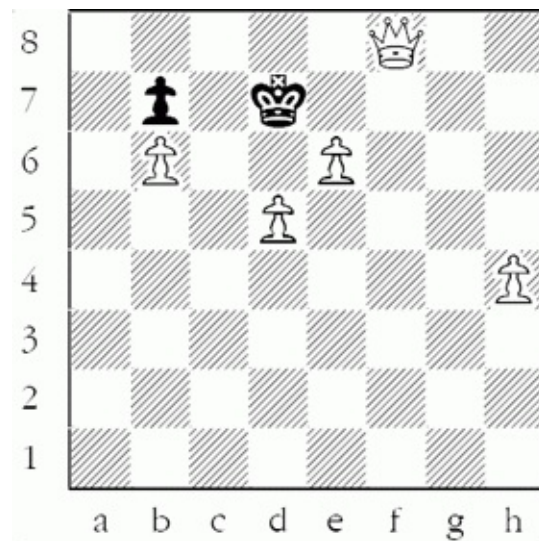
#170
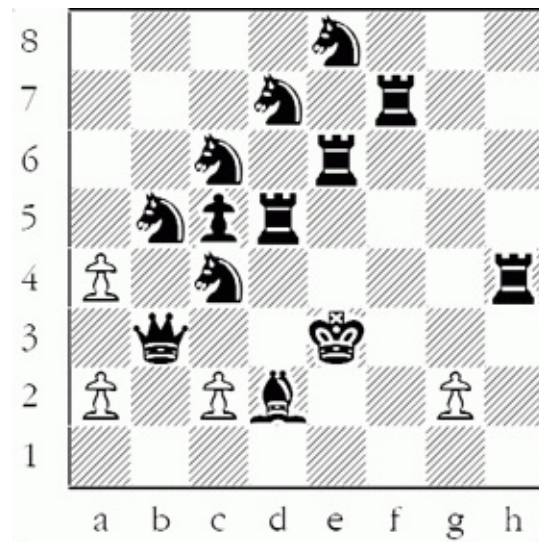
1.axb3 2.g3 3.gxh4 4.bxc4 5.cxd5 6.dxe6 7.exf7 8.axb5 9.bxc6 10.cxd7 11.h5 12.h6 13.h7 14.h8/Q 15.f8/Q 16.dxe8/Q#
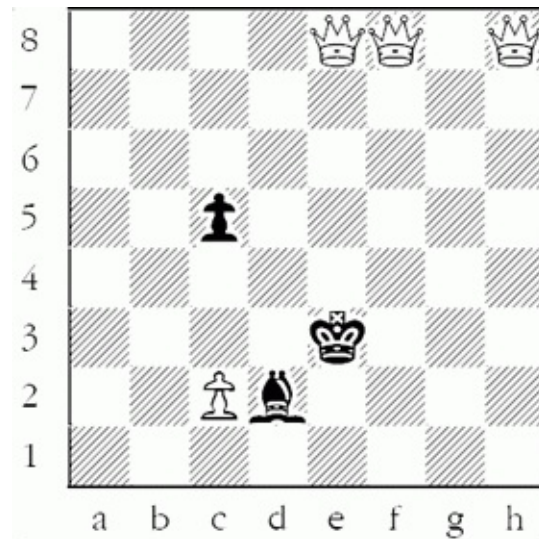
#171
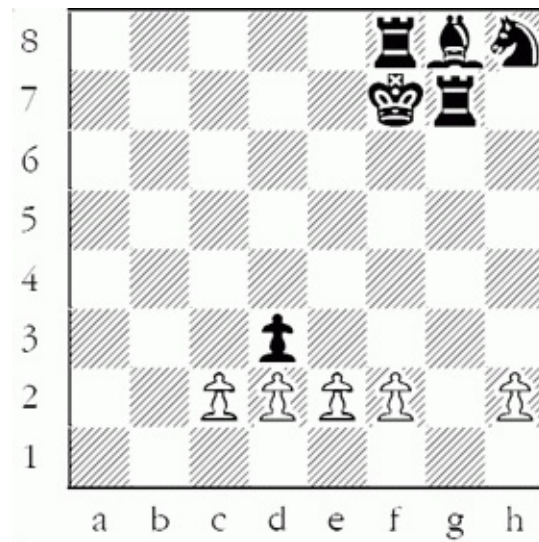
1.cxd3 2.d4 3.d5 4.d6 5.d7 6.d4 7.d5 8.e4 9.e5 10.f4 11.f5 12.f6 13.h4 14.h5 15.h6 16.hxg7 17.gxh8/N#
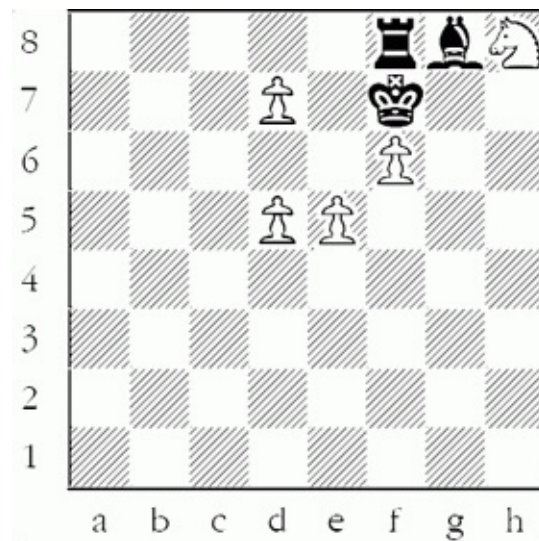
#172
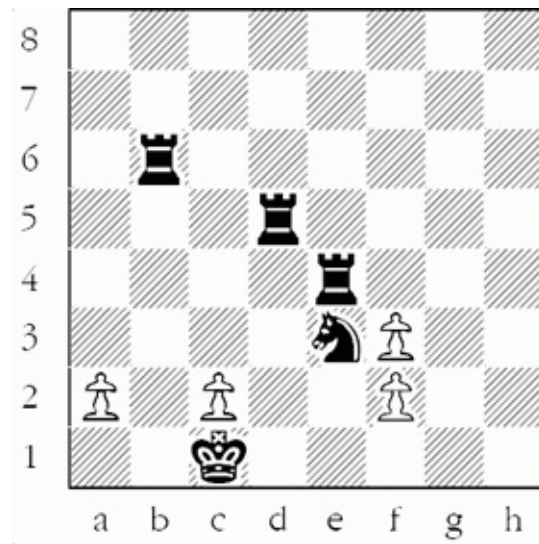
1.c3 2.fxe4 3.fxe3 4.exd5 5.a4 6.a5 7.axb6 8.b7 9.b8/Q 10.d6 11.d7 12.d8/Q 13.c4 14.c5 15.c6 16.c7 17.c8/Q#
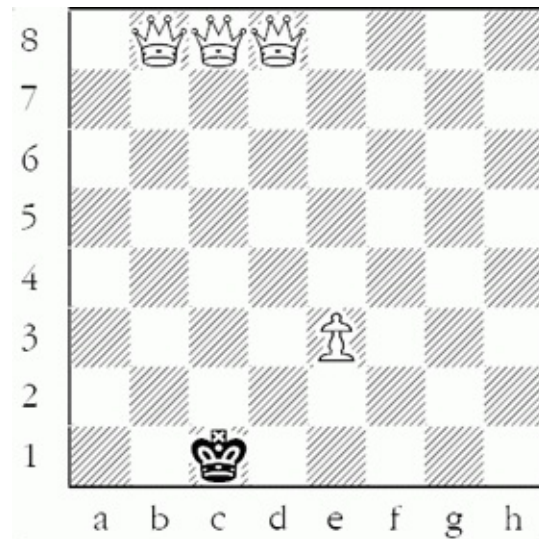
#173
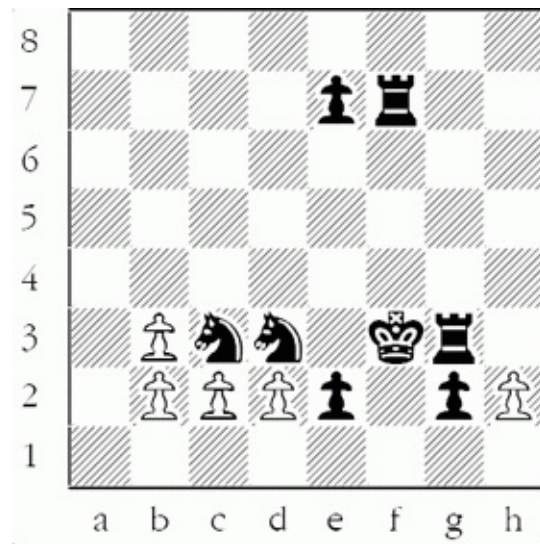
1.cxd3 2.bxc3 3.b4 4.b5 5.b6 6.b7 7.b8/Q 8.c4 9.c5 10.c6 11.c7 12.c8/Q

13.hxg3 14.g4 15.g5 16.g6 17.gxf7 18.f8/Q#
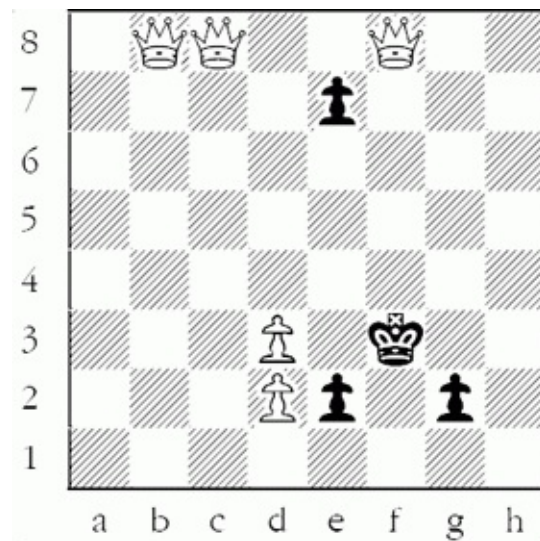
#174
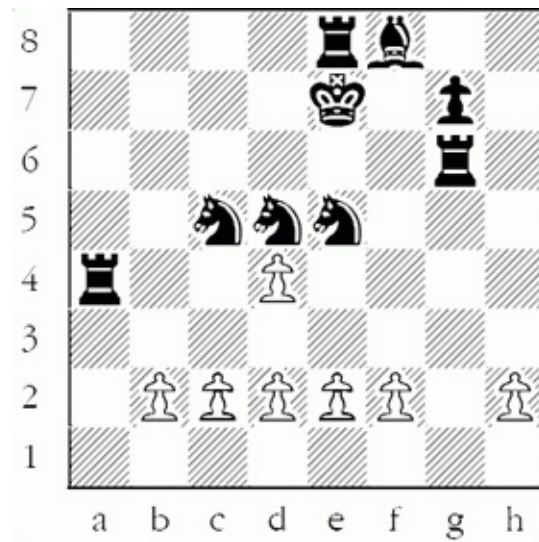
**1.dxc5 2.b3 3.bxa4 4.e4 5.exd5 6.d4 7.dxe5 8.h4 9.h5 10.hxg6 11.c6 12.c7
13.c4 14.c5 15.c6 16.f4 17.f5 18.d6#**
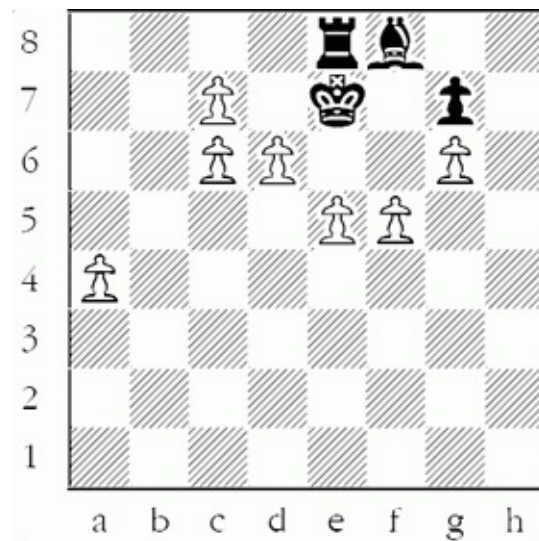
#175
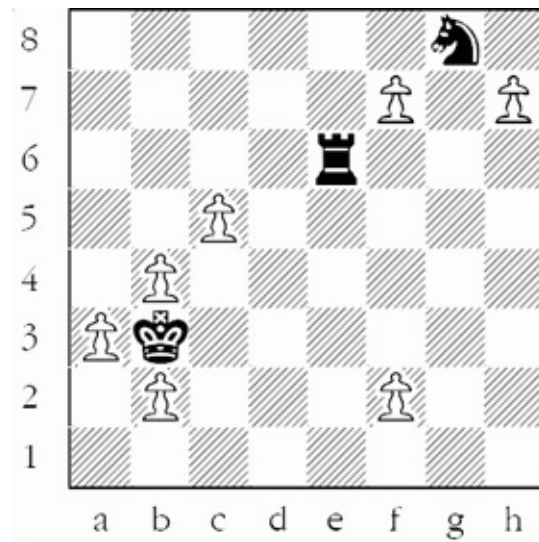
1.h8/Q 2.fxg8/R(N) 3.f4 4.f5 5.fxe6 6.e7 7.e8/Q 8.c6 9.c7 10.c8/Q 11.b5 12.b6 13.b7 14.a4 15.a5 16.a6 17.a7 18.a8/Q 19.b8/Q#
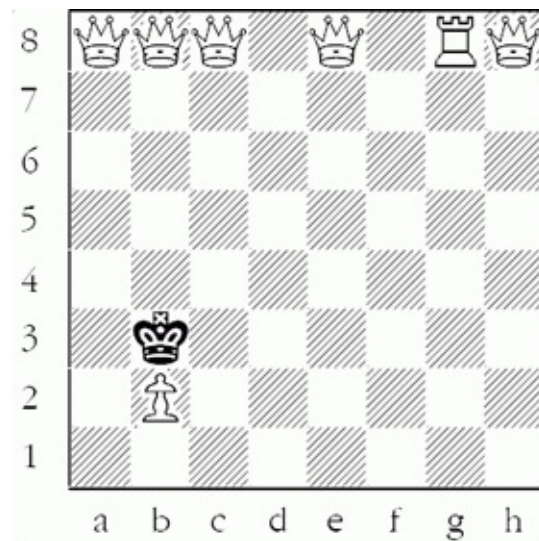
#176
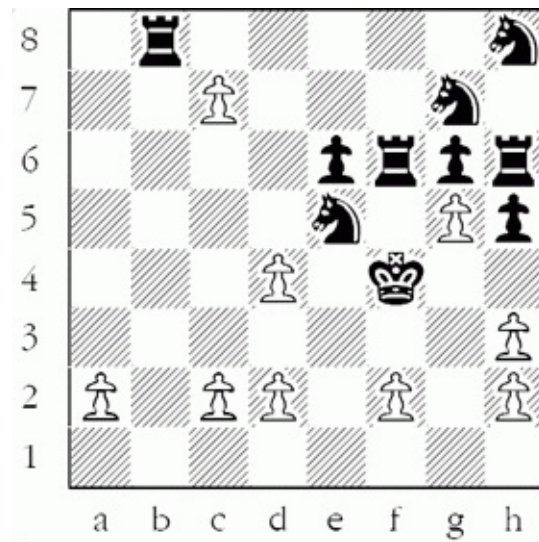
1.h4 2.cxb8/Q 3.dxe5 4.d4 5.c4 6.c5 7.c6 8.c7 9.exf6 10.gxh6 11.hxg7 12.gxh8/Q 13.a4 14.a5 15.a6 16.a7 17.a8/Q 18.h3 19.f7 20.f8/Q#
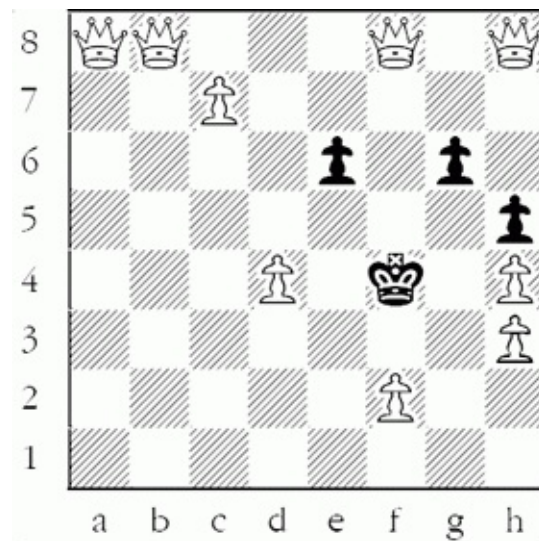
#177
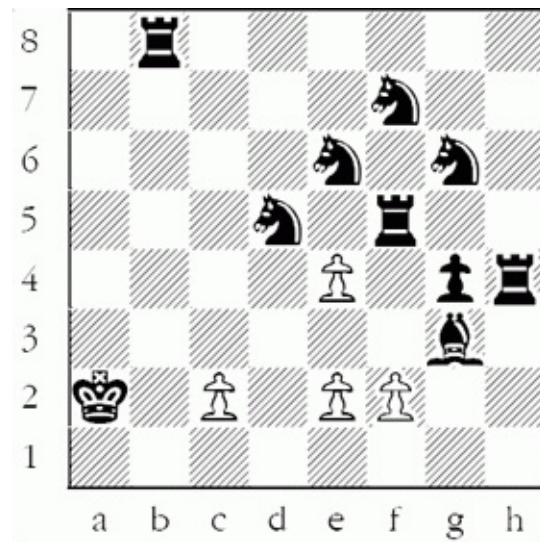
1.fxg3 2.exf5 3.fxg6 4.gxh4 5.e4 6.exd5 7.dxe6 8.exf7 9.c4 10.c5 11.c6 12.c7 13.cxb8/Q 14.h5 15.h6 16.h7 17.h8/Q 18.g7 19.g8/Q 20.f8/Q#
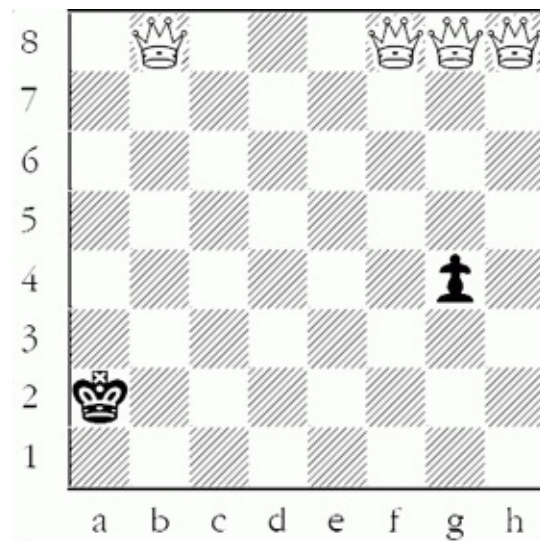
#178
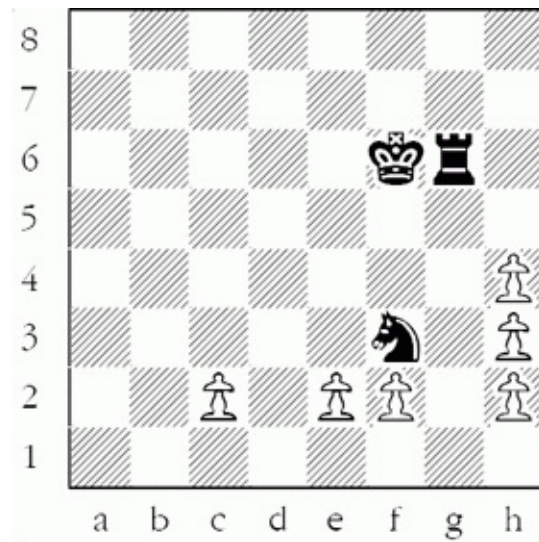
1.exf3 2.c4 3.c5 4.c6 5.c7 6.c8/Q 7.f4 8.f5 9.h5 10.hxg6 11.h4 12.h5 13.h6 14.h7 15.h8/N 16.h4 17.h5 18.h6 19.g7 20.f4 21.g8/N#
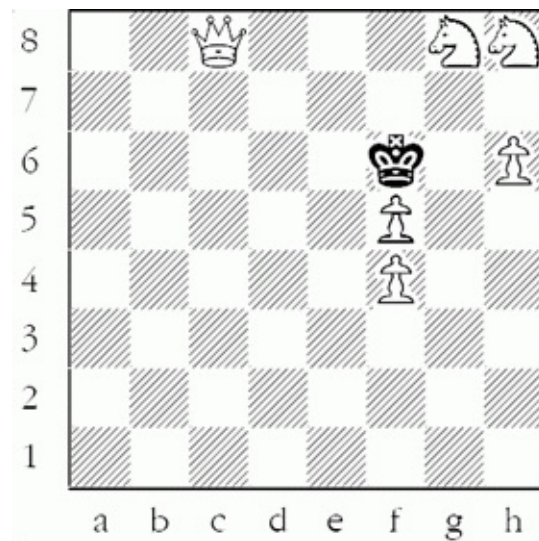
#179
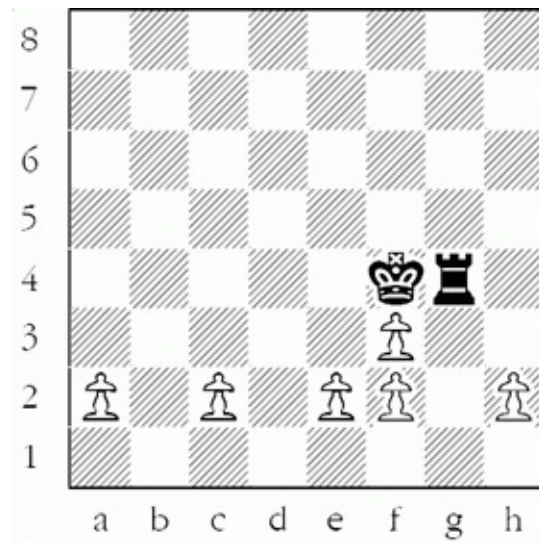
1.a4 2.a5 3.a6 4.a7 5.a8/Q 6.c4 7.c5 8.c6 9.c7 10.c8/Q 11.fxg4 12.h4 13.g5
14.g6 15.g7 16.g8/Q 17.h5 18.h6 19.h7 20.h8/Q 21.e3#
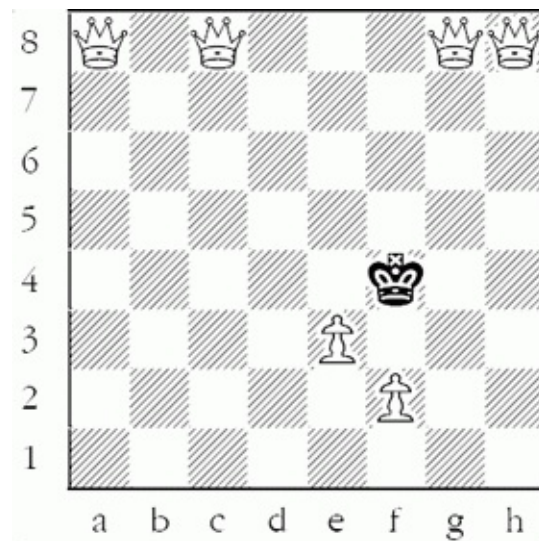
#180
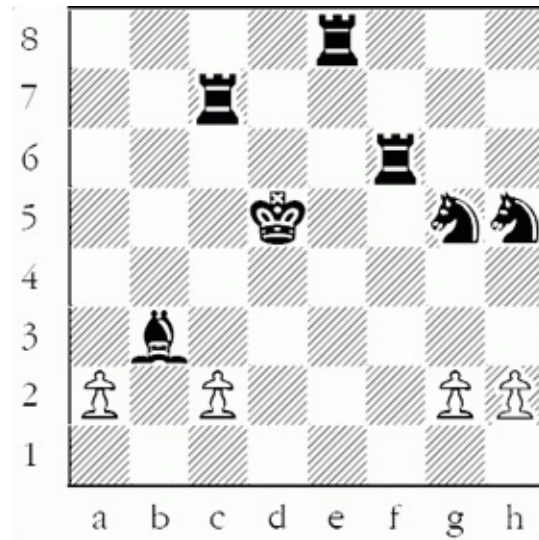
1.cxb3 2.g4 3.gxh5 4.h4 5.hxg5 6.gxf6 7.b4 8.b5 9.b6 10.bxc7 11.f7 12.fxe8/N 13.c8/Q 14.h6 15.h7 16.h8/Q 17.a4 18.a5 19.a6 20.a7 21.a8/Q#
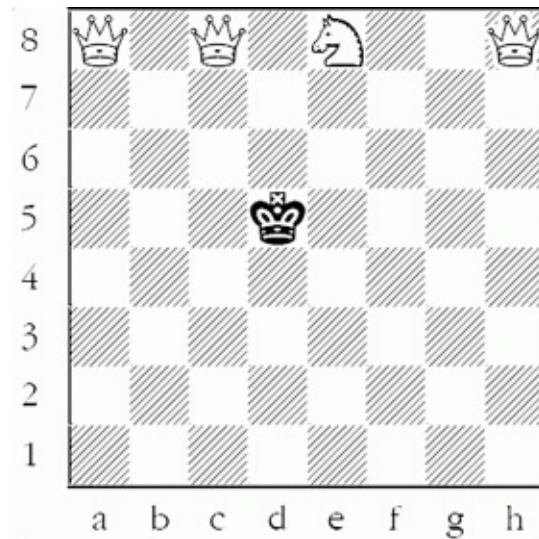
Solutions: King Mazes

#181
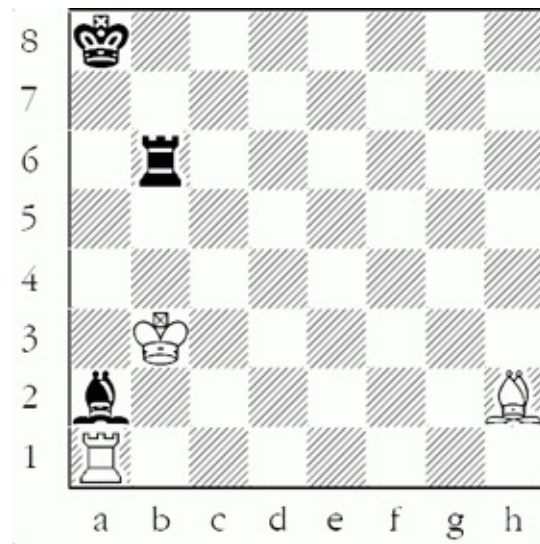
1.Kxa2 2.Ka3 3.Ka4 4.Ka5 5.Kxb6#
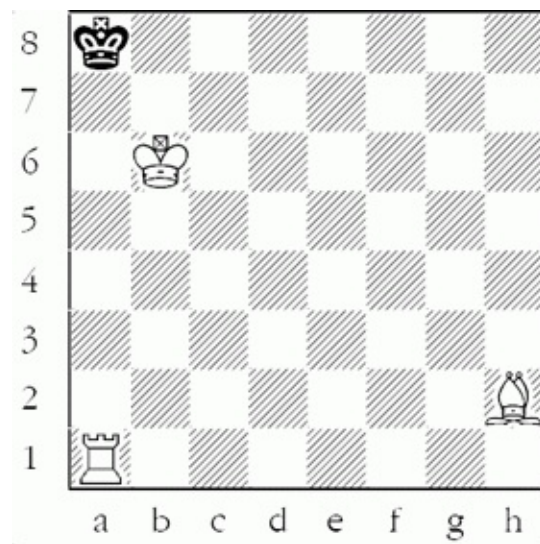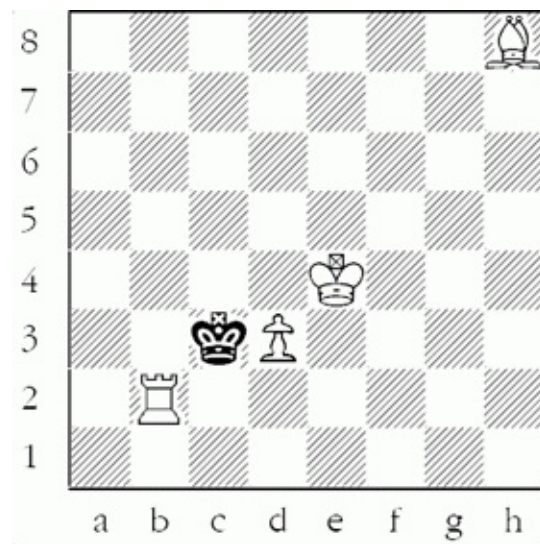

#182
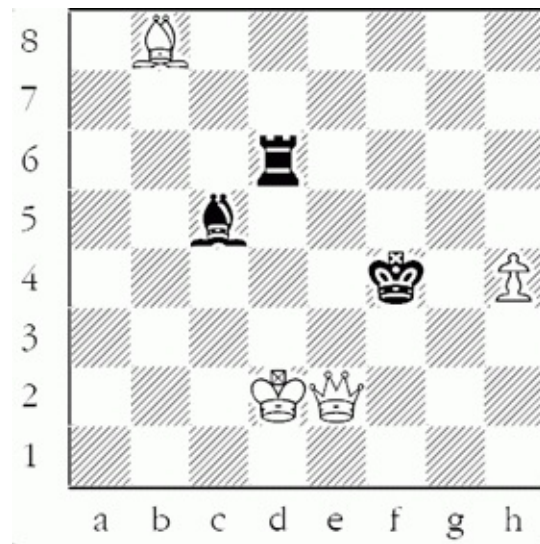
1.Kc3 2.Kc4 3.Kxc5 4.Kxd6 5.Ke6#
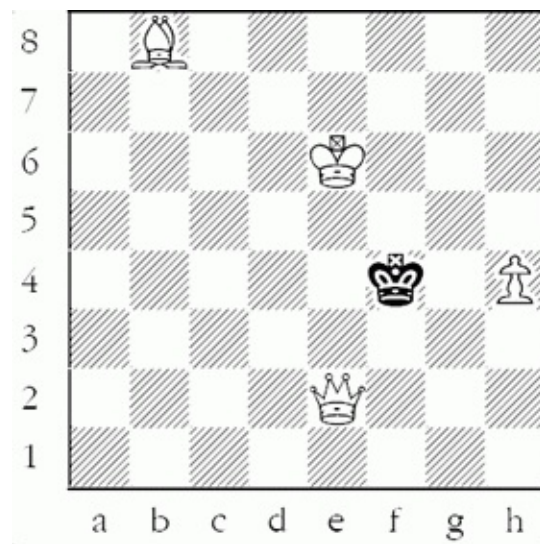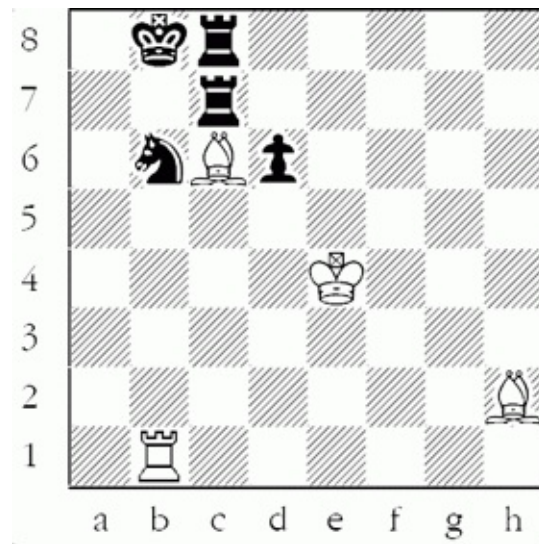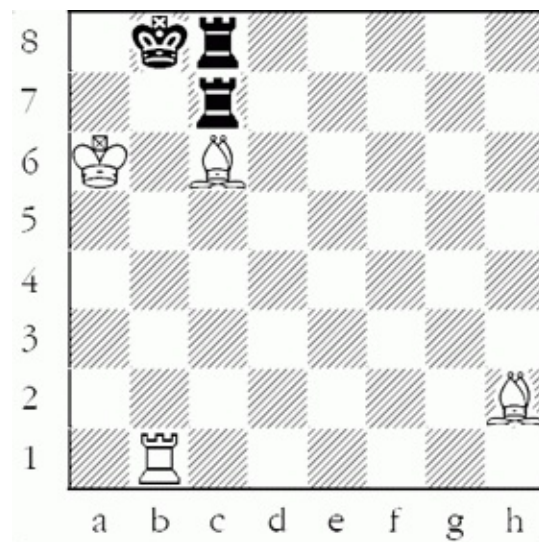

#183
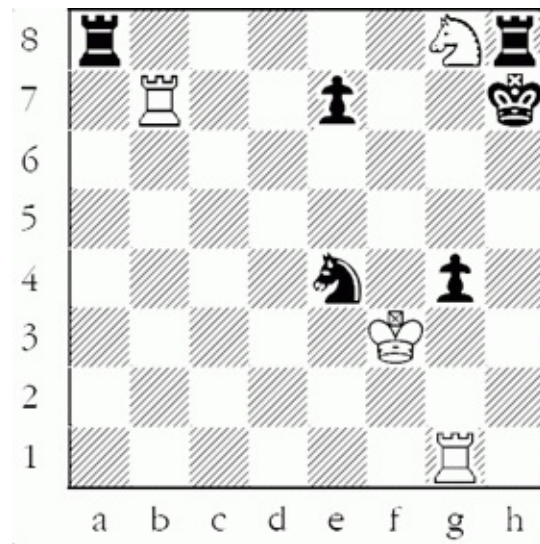
1.Kxg4 2.Kf5 3.Ke6 4.Kxe7 5.Ke6#
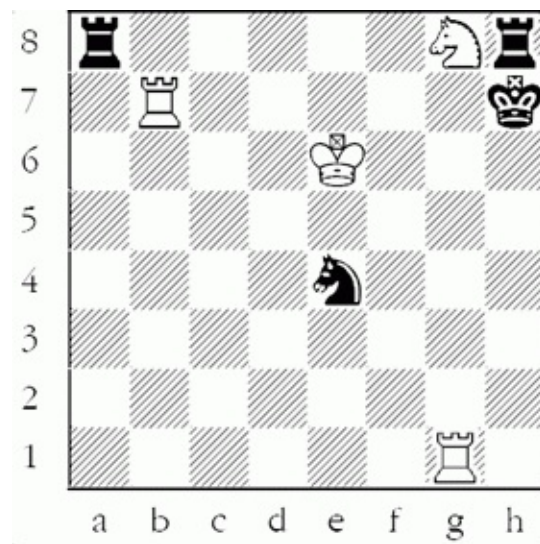
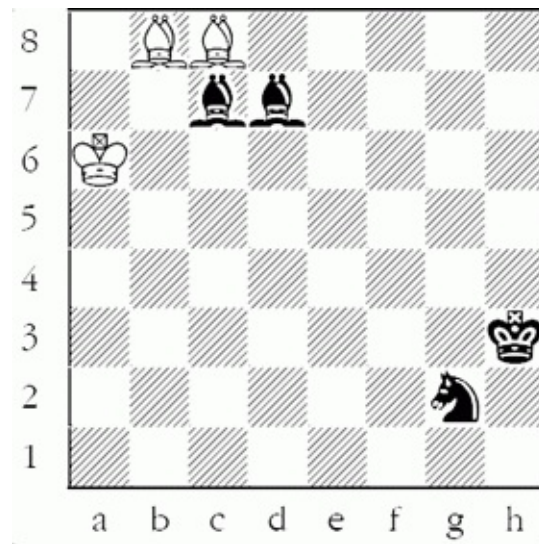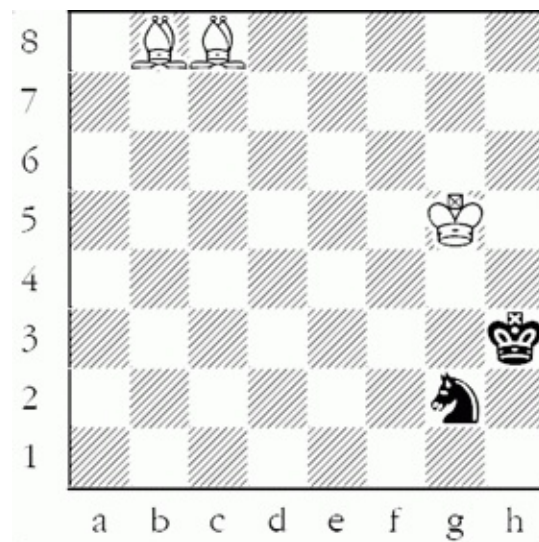**#184**
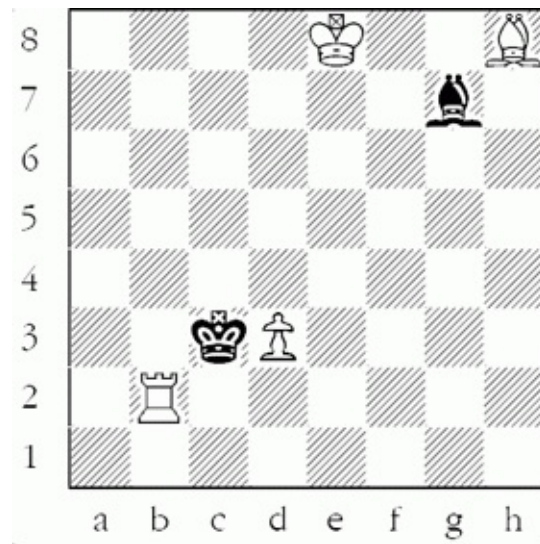
1.Kf7 2.Kxg7 3.Kf6 4.Ke5 5.Ke4#

#185

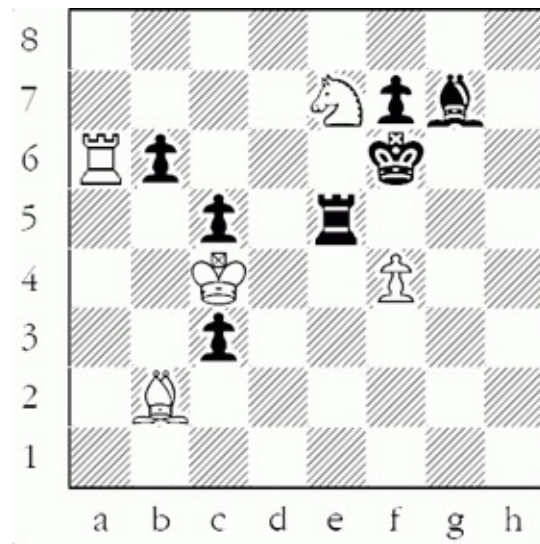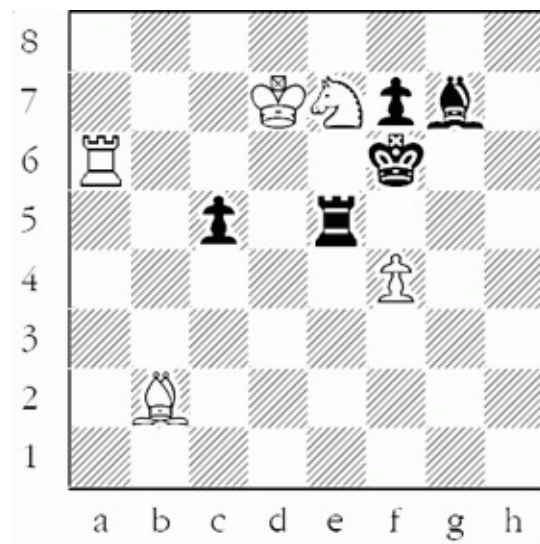**1.Kf5 2.Ke6 3.Kxd6 4.Kc5 5.Kxb6 6.Ka6#**

#186

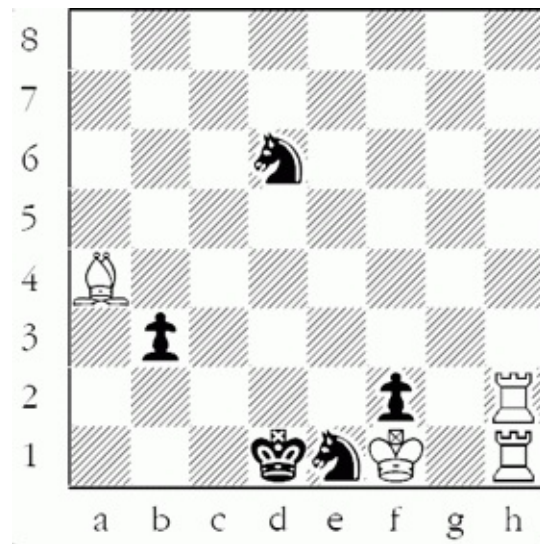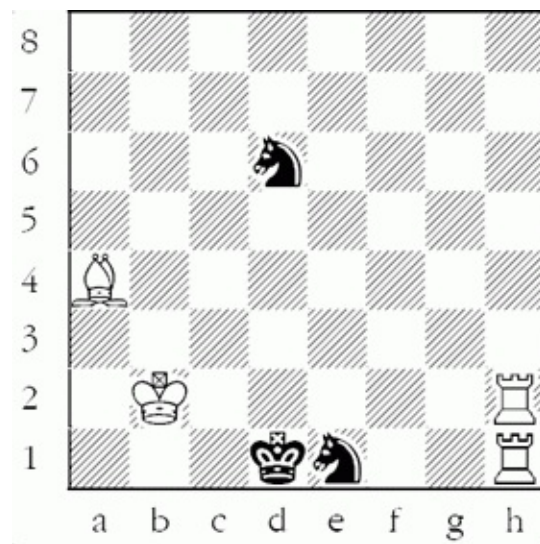**1.Kb7 2.Kxc7 3.Kxd7 4.Ke6 5.Kf5 6.Kg5#**

#187

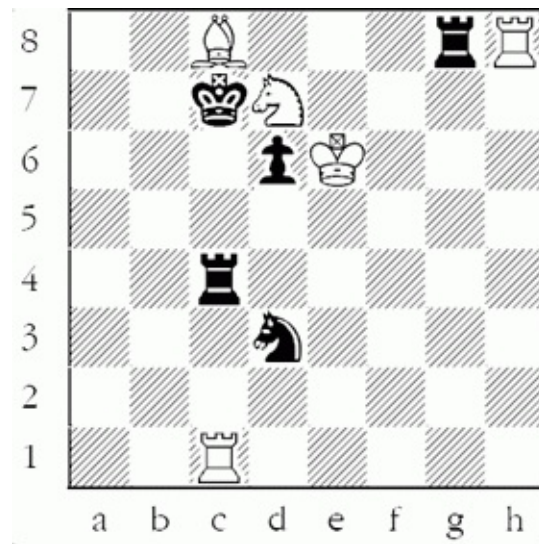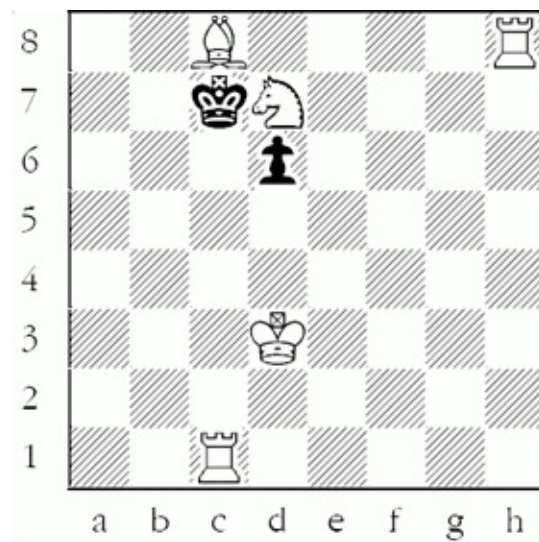**1.Kxc3 2.Kc4 3.Kb5 4.Kxb6 5.Kc6 6.Kd7#**

#188

1.Kxf2 2.Ke3 3.Kd4 4.Kc3 5.Kxb3 6.Kb2#
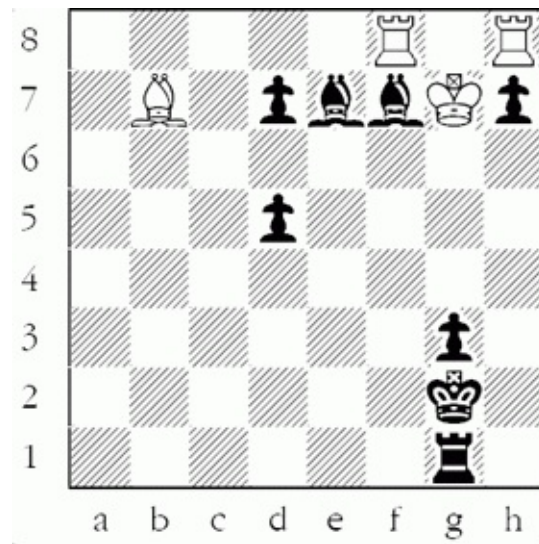

#189

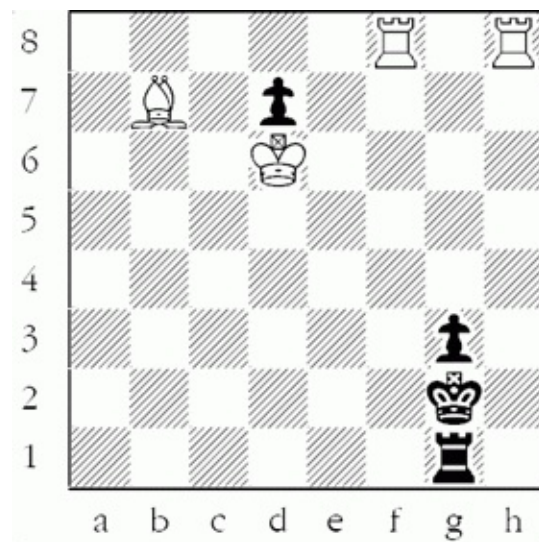**1.Kf7 2.Kxg8 3.Kf7 4.Ke6 5.Kd5 6.Kxc4 7.Kxd3#**
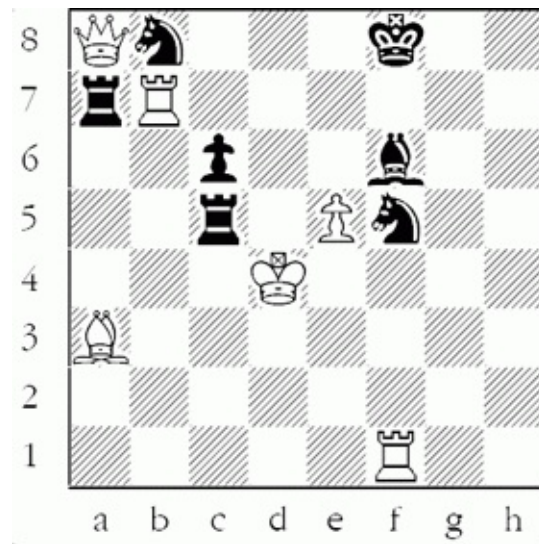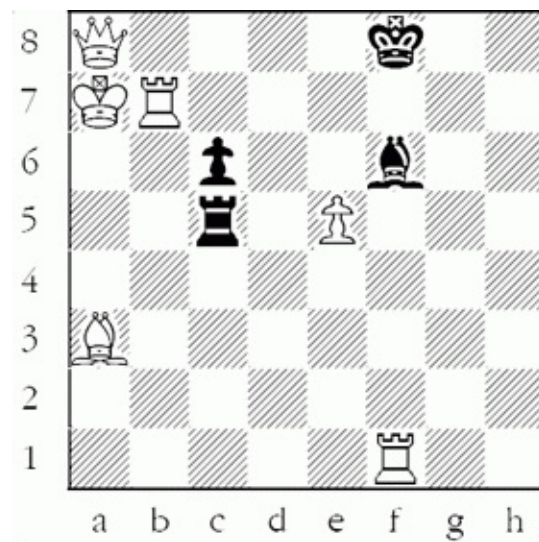

#190

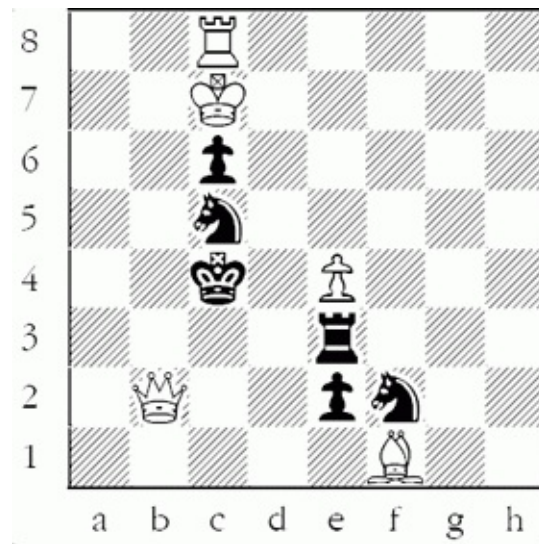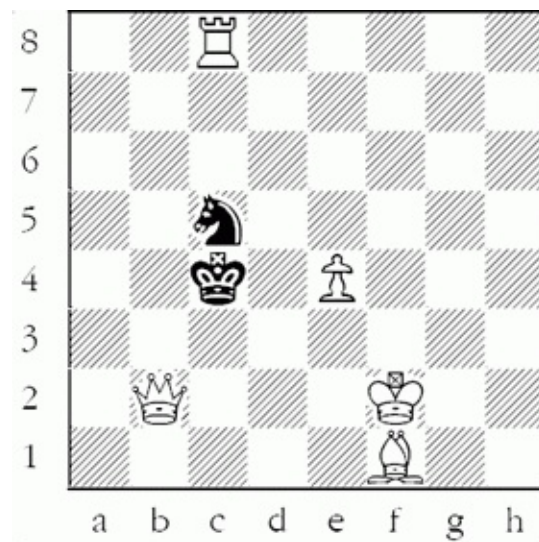**1.Kxh7 2.Kg7 3.Kxf7 4.Kxe7 5.Kd6 6.Kxd5 7.Kd6#**

#191

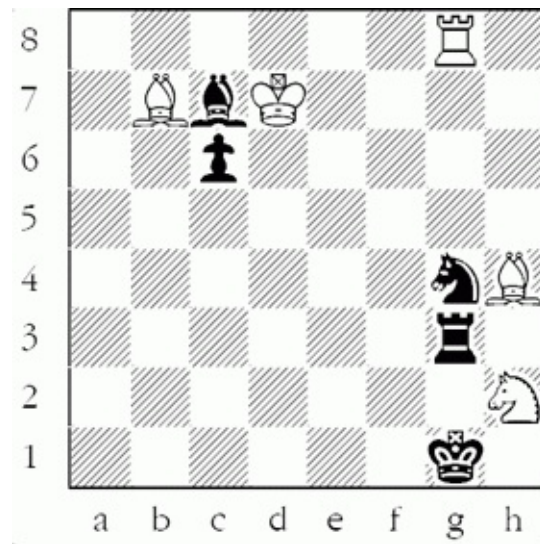**1.Ke4 2.Kxf5 3.Ke6 4.Kd6 5.Kc7 6.Kxb8 7.Kxa7#**
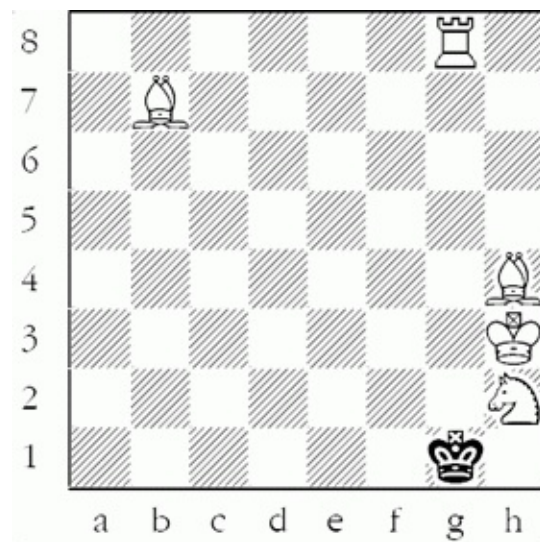

#192

1.Kxc6 2.Kd6 3.Ke5 4.Kf4 5.Kxe3 6.Kxe2 7.Kxf2#
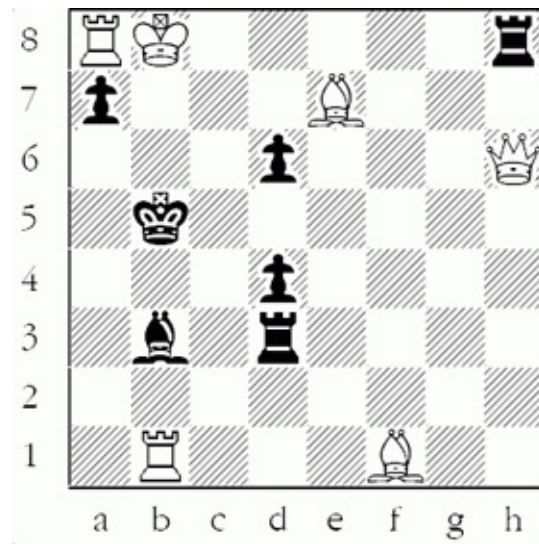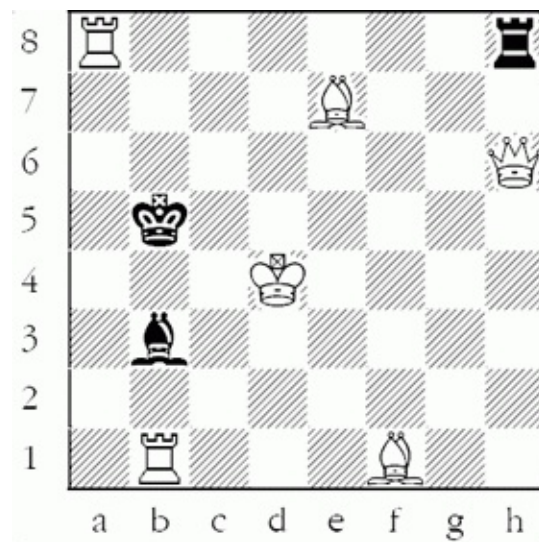

#193

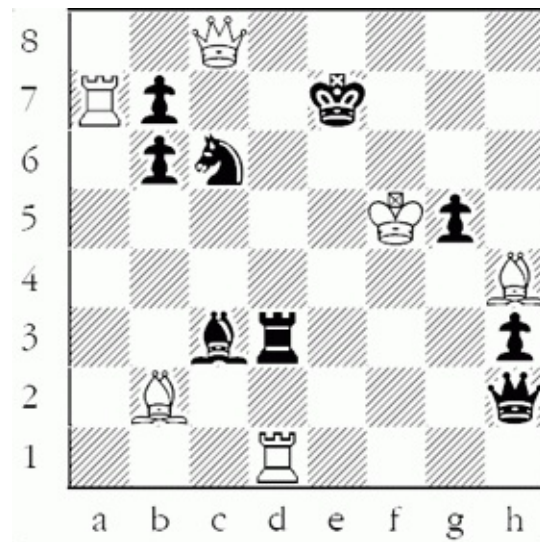**1.Kxc7 2.Kxc6 3.Kd5 4.Ke4 5.Kf4 6.Kxg3 7.Kxg4 8.Kh3#**
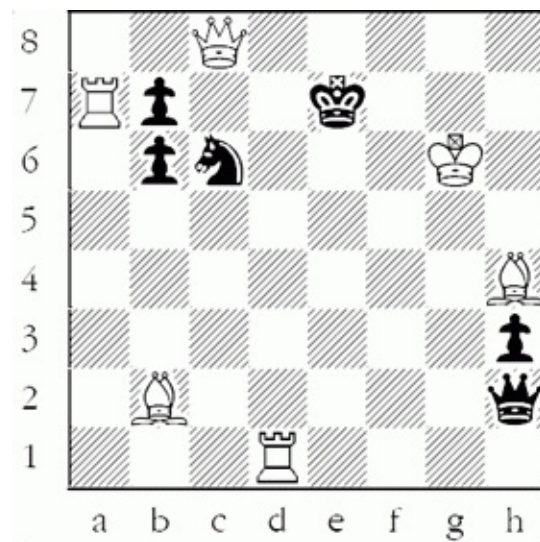

#194

1.Kxa7 2.Kb7 3.Kc7 4.Kxd6 5.Ke5 6.Ke4 7.Kxd3 8.Kxd4#
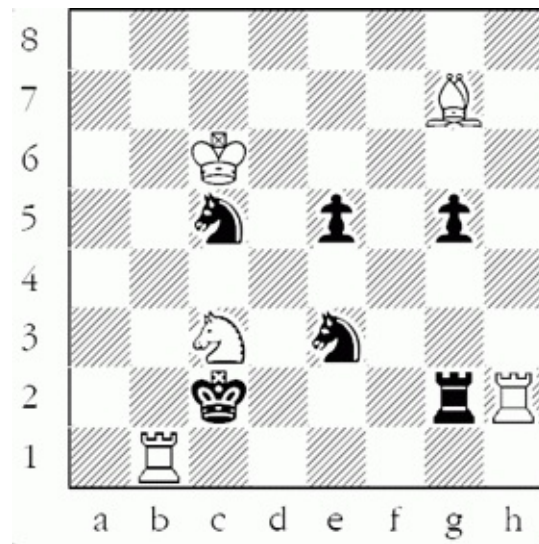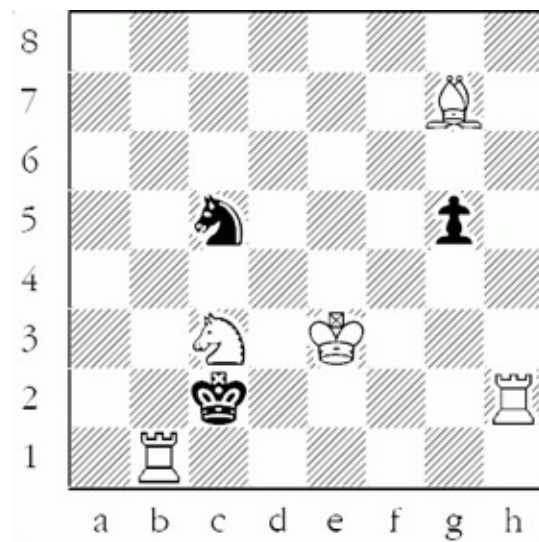

#195

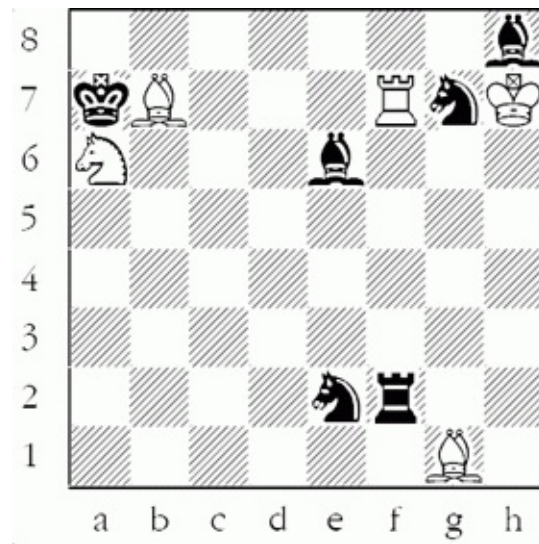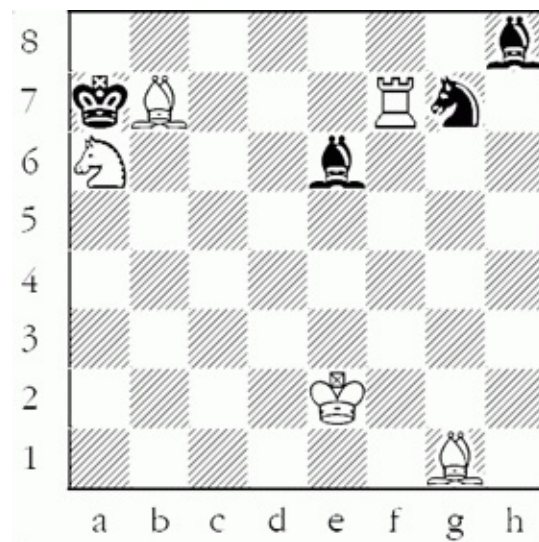**1.Ke4 2.Kxd3 3.Kxc3 4.Kd3 5.Ke4 6.Kf5 7.Kxg5 8.Kg6#**

#196

1.Kd6 2.Kxe5 3.Kd4 4.Kxe3 5.Kf3 6.Kxg2 7.Kf2 8.Ke3#
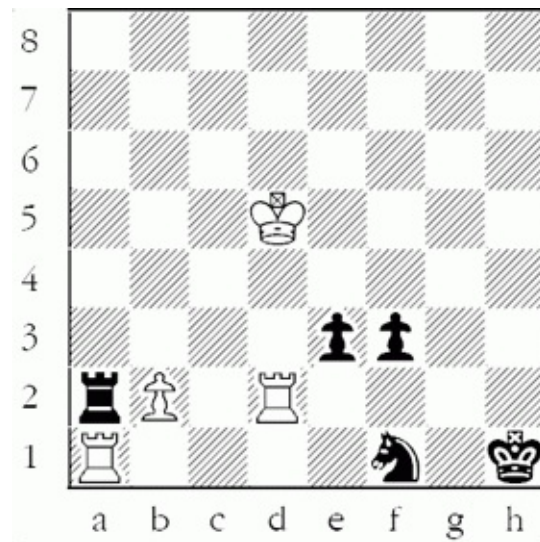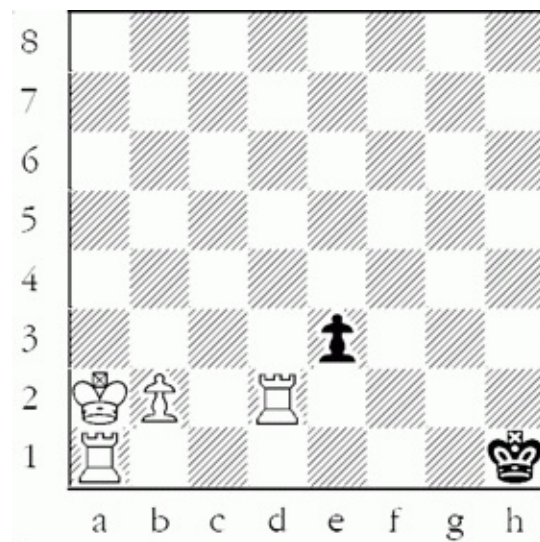

#197

1.Kg8 2.Kf8 3.Ke7 4.Kd6 5.Ke5 6.Ke4 7.Ke3 8.Kxf2 9.Kxe2#

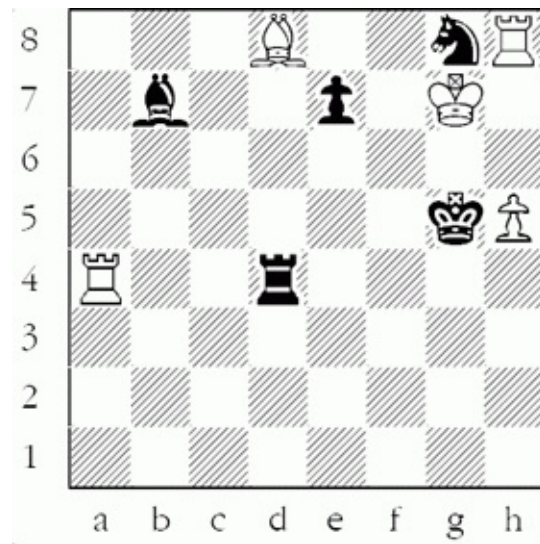
#198

1.Ke4 2.Kxf3 3.Ke2 4.Kxf1 5.Ke1 6.Kd1 7.Kc1 8.Kb1 9.Kxa2#

#199

1.Kxg8 2.Kf7 3.Ke6 4.Ke5 5.Kxd4 6.Ke5 7.Ke6 8.Kxe7 9.Ke6#
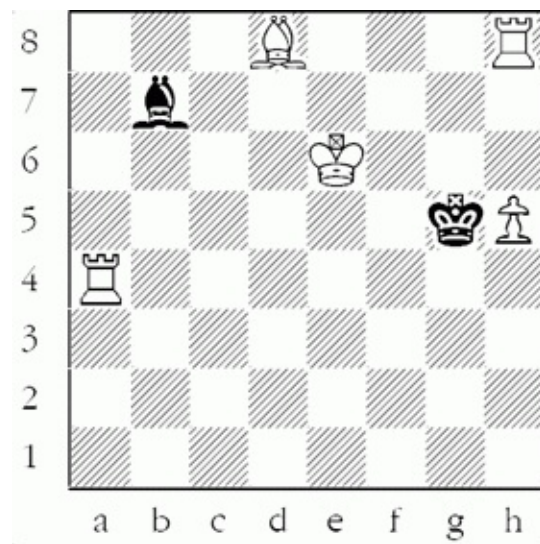
#200

1.Kd3 2.Kxc2 3.Kd3 4.Kc4 5.Kd5 6.Kc6 7.Kb7 8.Kxa7 9.Kb6#
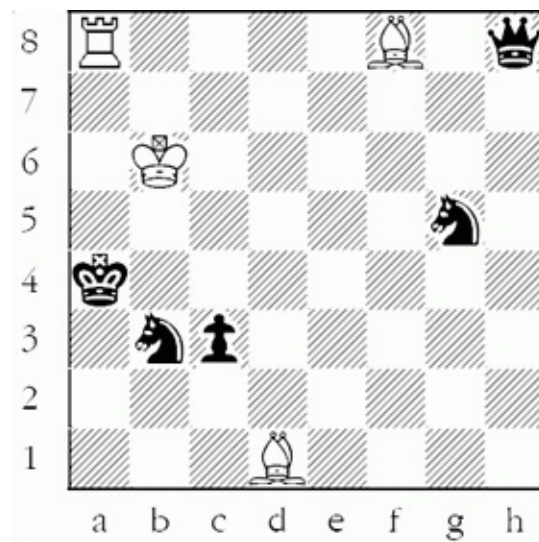
#201
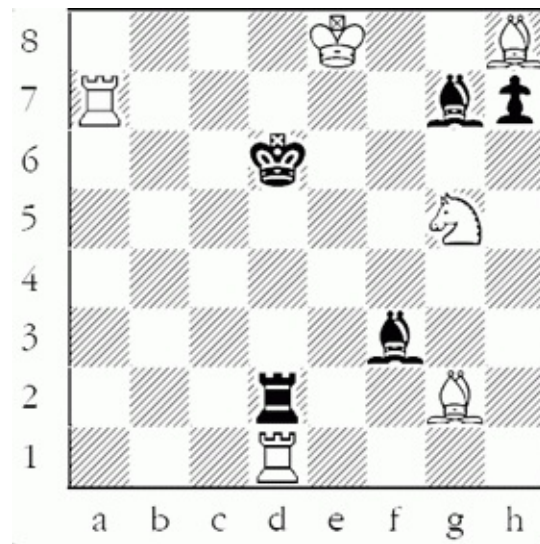
1.Kf7 2.Kxg7 3.Kf6 4.Kf5 5.Kf4 6.Kxf3 7.Ke3 8.Kxd2 9.Kd3 10.Kc4#
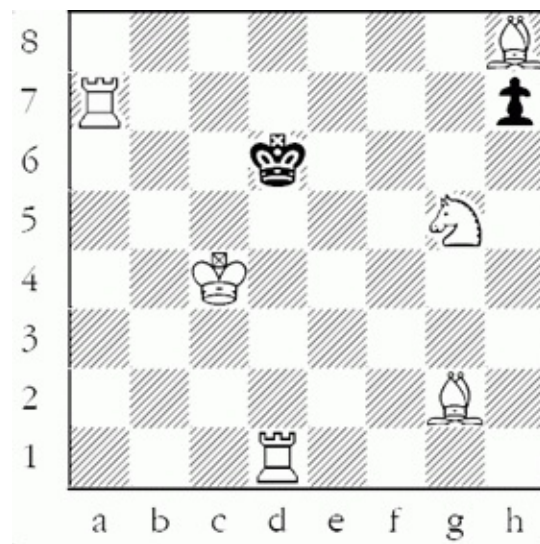
#202
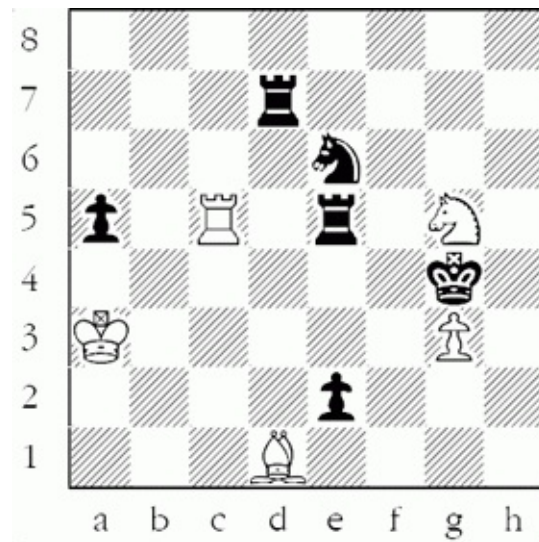
1.Ka4 2.Kb5 3.Kc6 4.Kxd7 5.Kd6 6.Kxe5 7.Ke4 8.Ke3 9.Kxe2 10.Kf2#
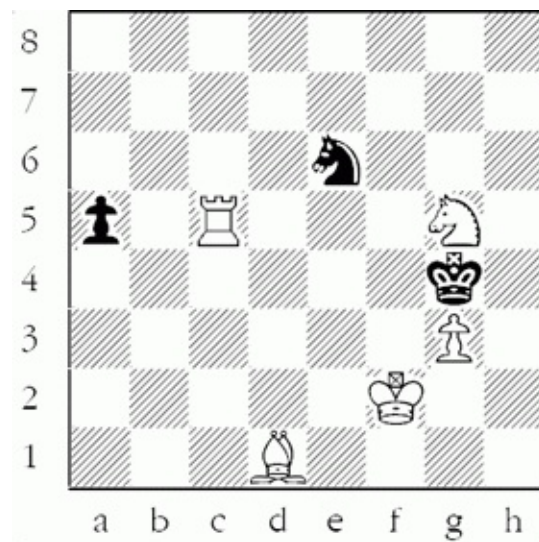
#203
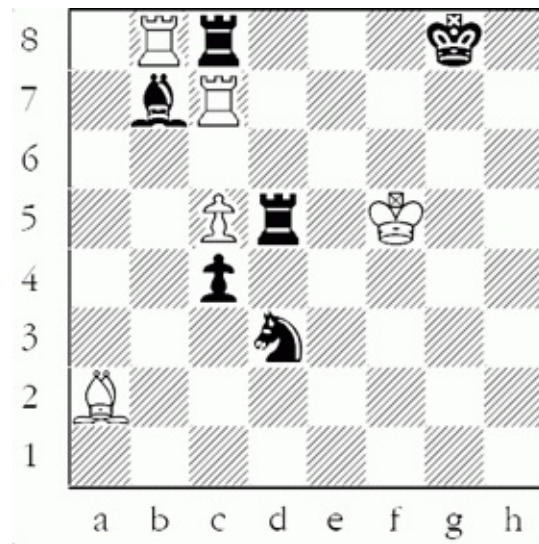
1.Ke4 2.Ke3 3.Kd2 4.Kc3 5.Kxc4 6.Kb5 7.Kb6 8.Kxb7 9.Kxc8 10.Kb7#
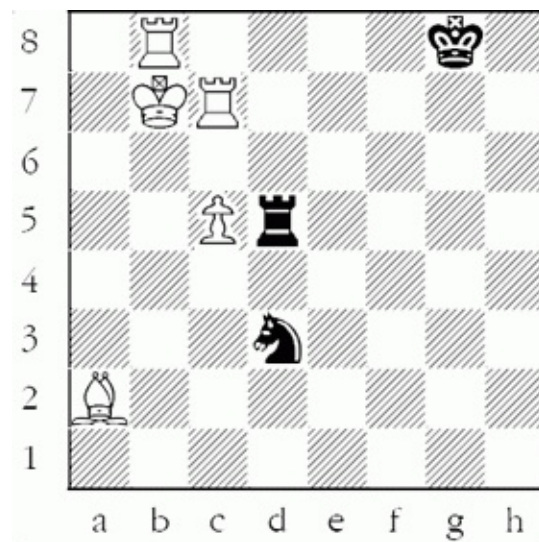
#204

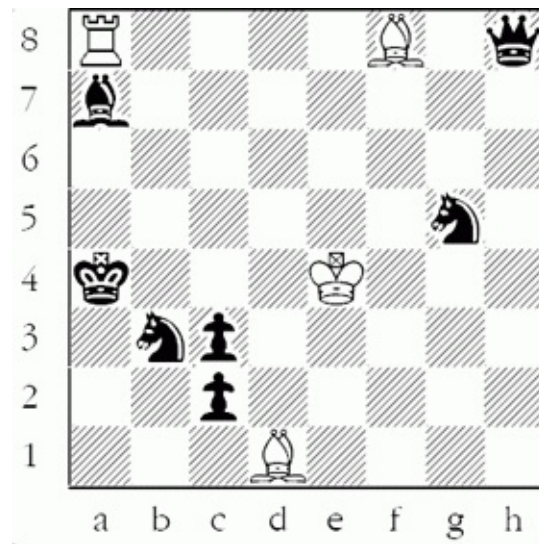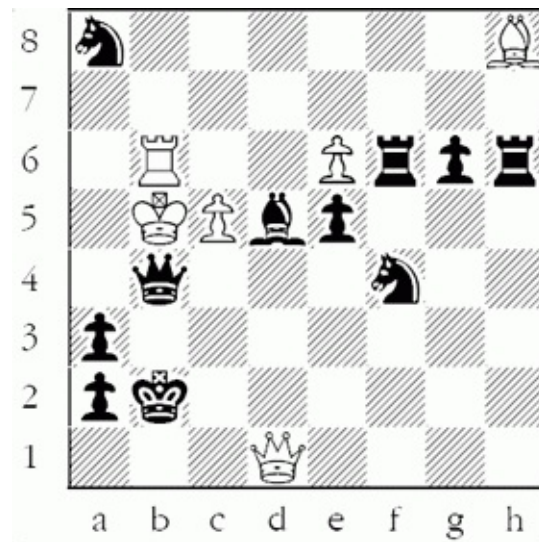**1.Ka6 2.Ka7 3.Kb8 4.Kc8 5.Kd7 6.Kd6 7.Kxe5 8.Kxf6 9.Kg7 10.Kxh6#**
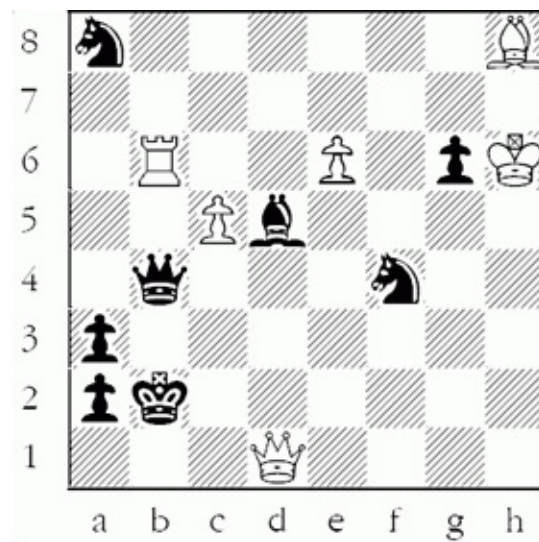
#205
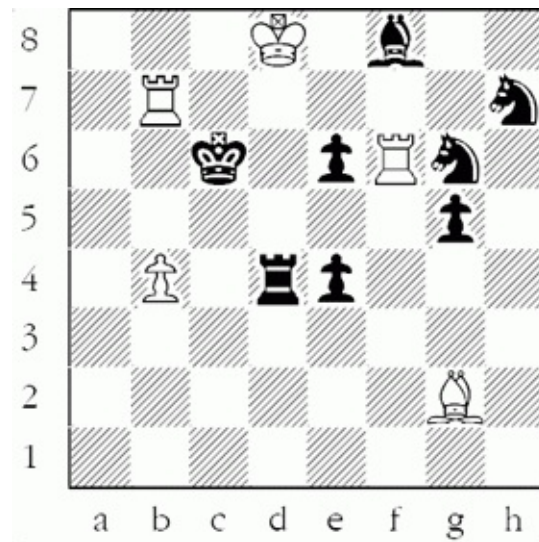
1.Ke8 2.Kf7 3.Kxg6 4.Kh5 5.Kg4 6.Kg3 7.Kf2 8.Ke3 9.Kxd4 10.Kxe4 11.Ke5#
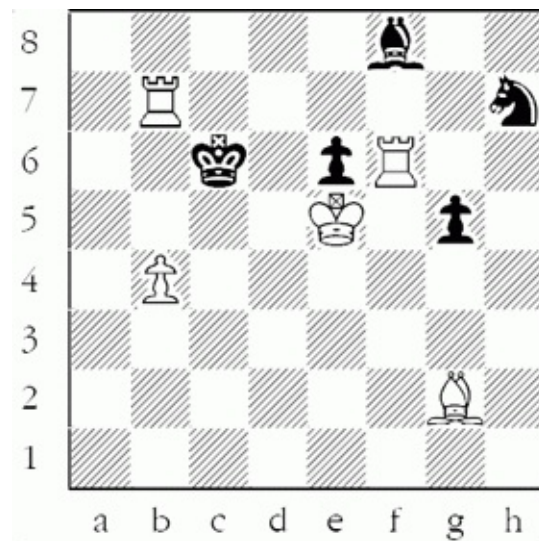
#206
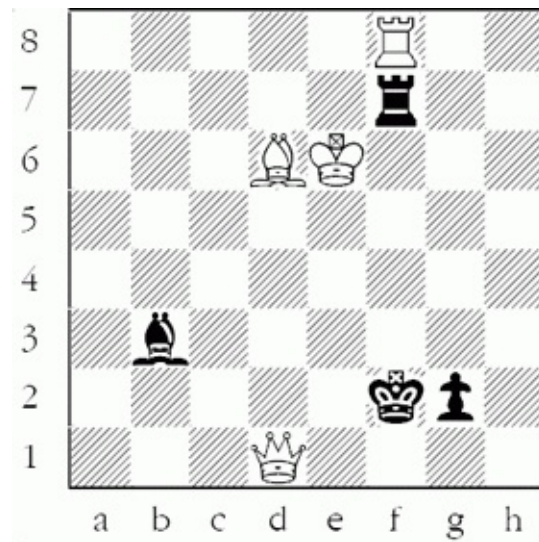
1.Ke5 2.Kd4 3.Kc3 4.Kxb3 5.Kc4 6.Kd5 7.Ke6 8.Kxf7 9.Kf6 10.Kf5 11.Ke4#
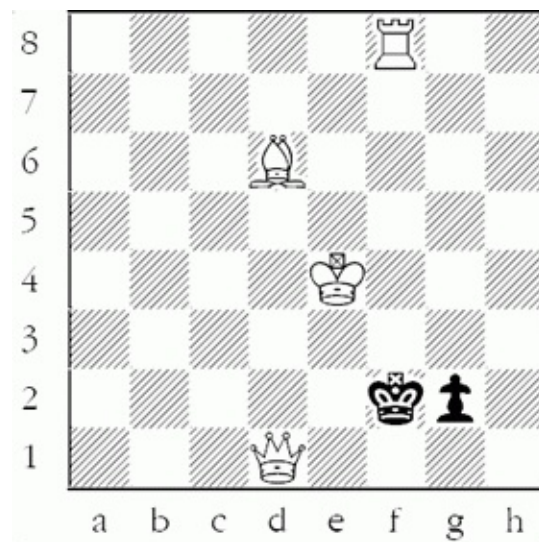
#207
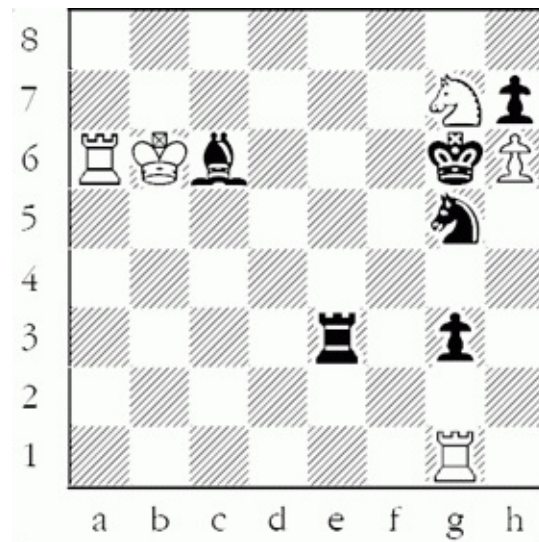
1.Kc5 2.Kd4 3.Kxe3 4.Kf4 5.Kxg3 6.Kf4 7.Ke5 8.Kd6 9.Kxc6 10.Kd6 11.Ke7#
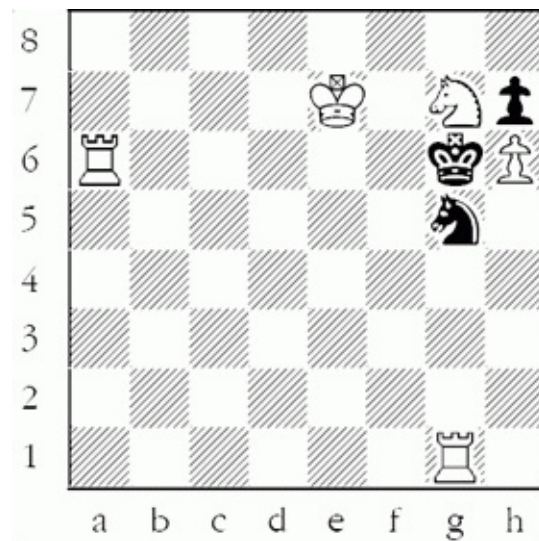
#208
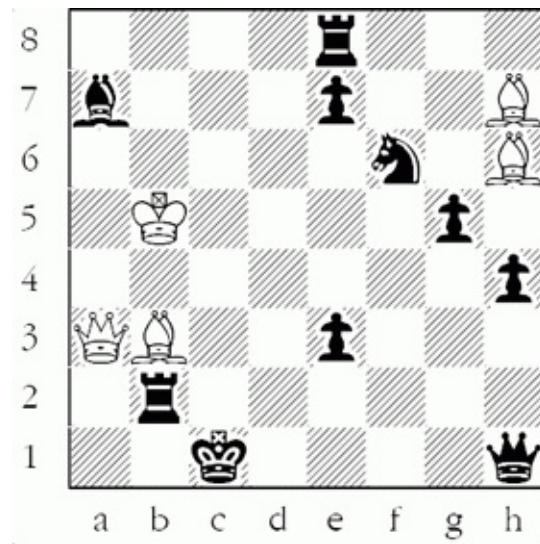
1.Ka6 2.Kxa7 3.Kb6 4.Kc5 5.Kd4 6.Ke5 7.Kf5 8.Kxg5 9.Kf4 10.Kxe3 11.Kd4#
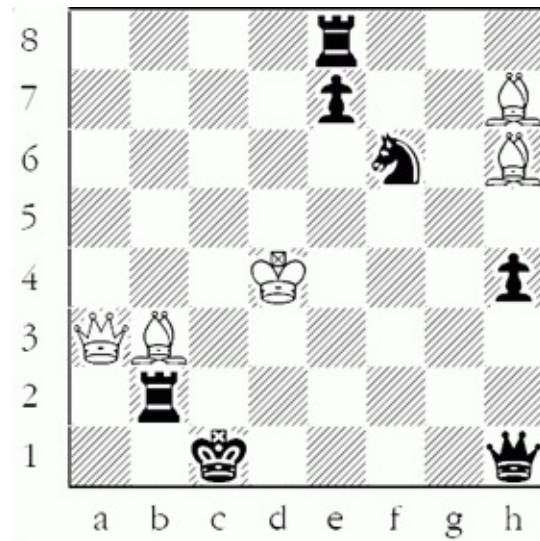
#209
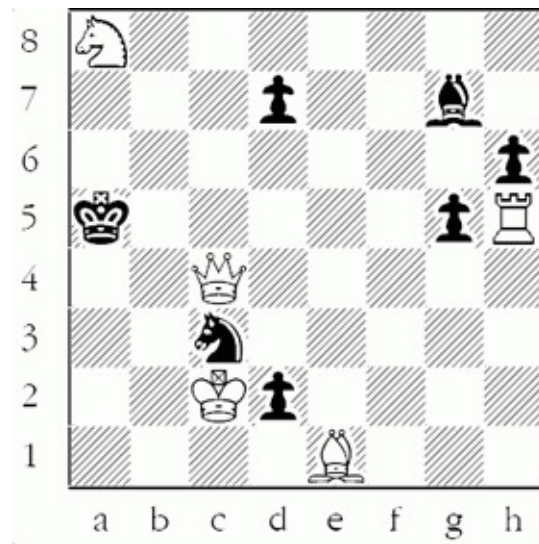
1.Kxd2 2.Ke3 3.Kf3 4.Kg4 5.Kf5 6.Kg6 7.Kxg7 8.Kxh6 9.Kxg5 10.Kf5 11.Ke5 12.Kd6#
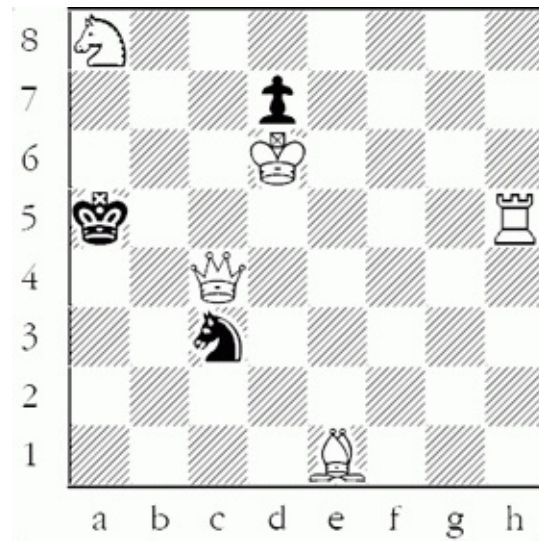
#210
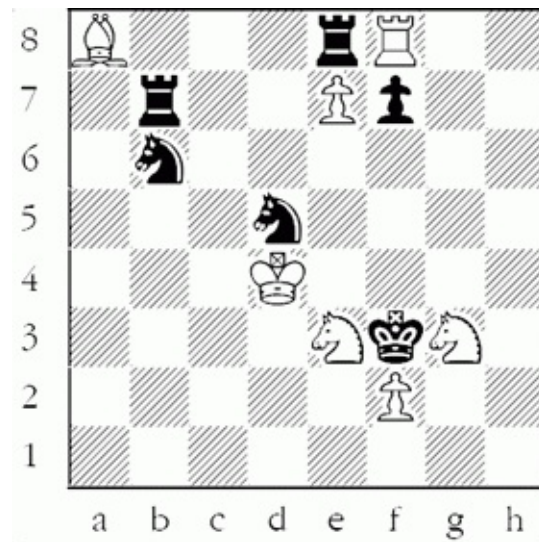
1.Kc5 2.Kc6 3.Kxb7 4.Kc6 5.Kd6 6.Ke5 7.Kf5 8.Kg5 9.Kh6 10.Kg7 11.Kxf7 12.Kxe8#
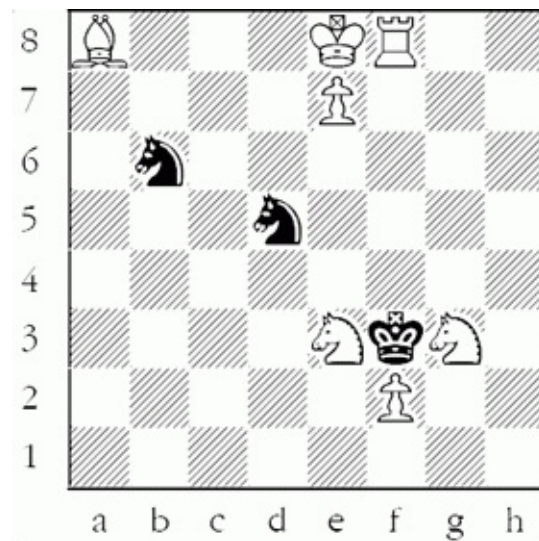
#211
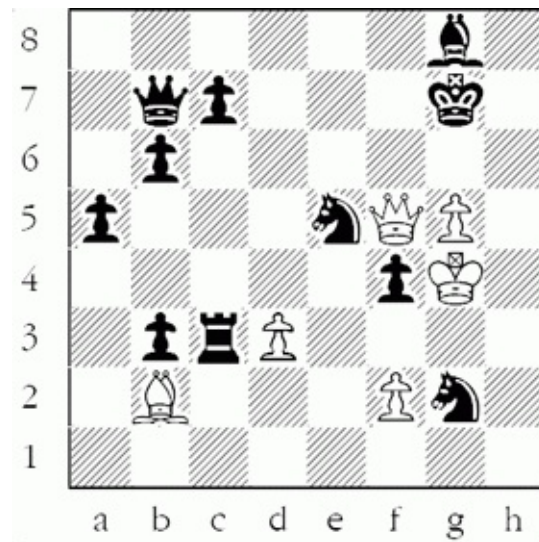
1.Kh3 2.Kh2 3.Kg1 4.Kf1 5.Ke2 6.Kd2 7.Kxc3 8.Kd4 9.Kxe5 10.Kd4 11.Kc3 12.Kd2#
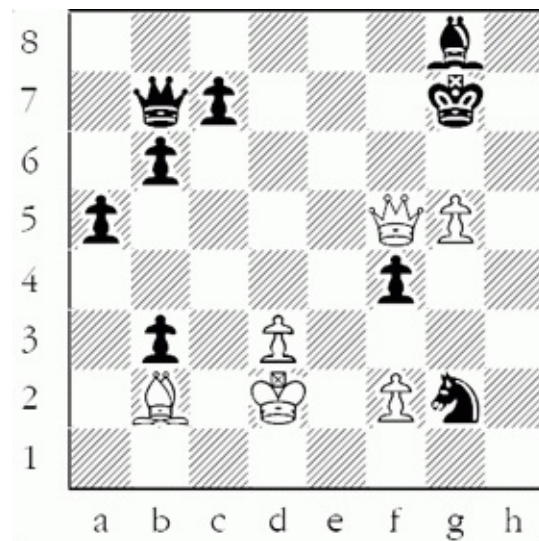
#212
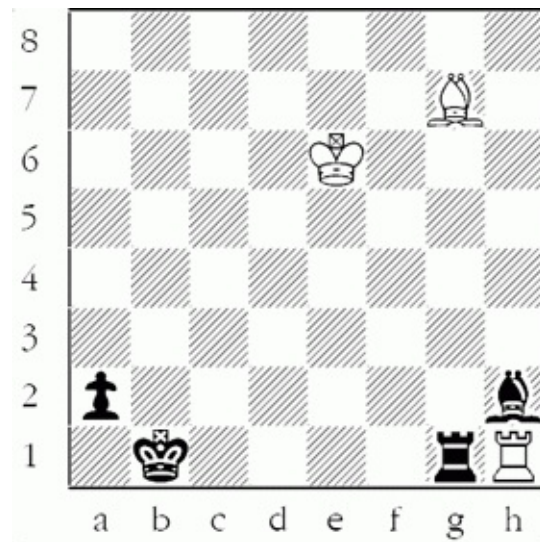
1.Kf7 2.Kg8 3.Kh7 4.Kh6 5.Kh5 6.Kh4 7.Kh3 8.Kxh2 9.Kxg1 10.Kf1 11.Ke1 12.Kd2#
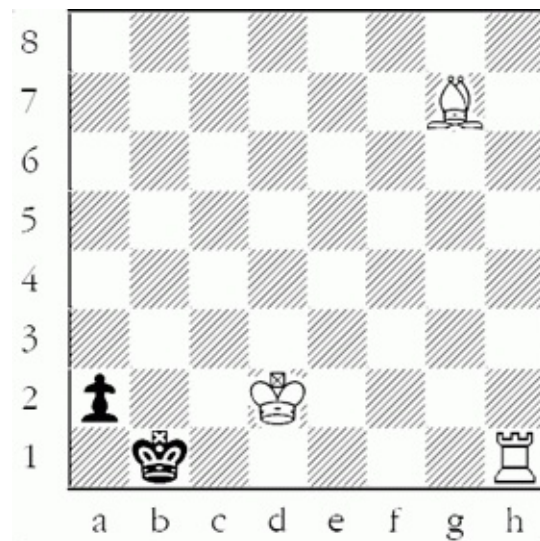
#213
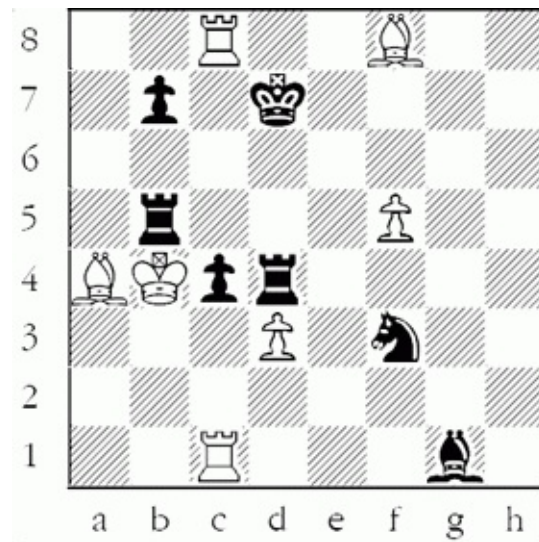
1.Kc3 2.Kc2 3.Kd1 4.Ke2 5.Kxf3 6.Kg2 7.Kxg1 8.Kf2 9.Ke3 10.Kxd4
11.Kxc4 12.Kxb5 13.Kb6#
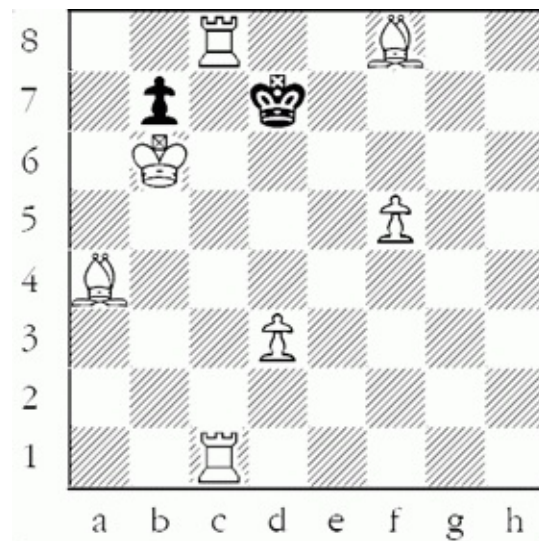
#214
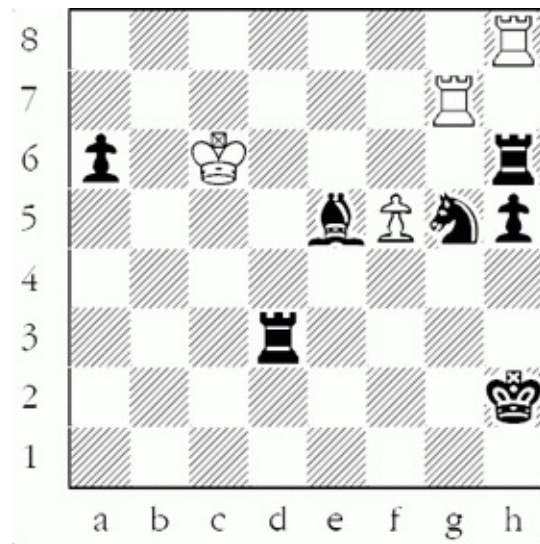
1.Kc5 2.Kc4 3.Kxd3 4.Kc4 5.Kd5 6.Kxe5 7.Kf4 8.Kxg5 9.Kxh6 10.Kxh5 11.Kh6 12.Kh7 13.Kg8#
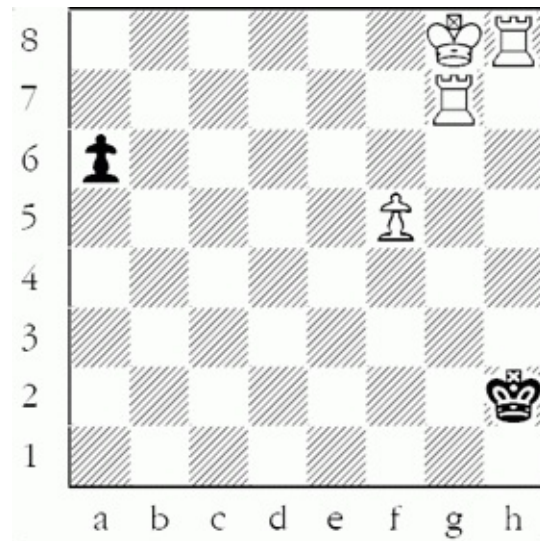
#215
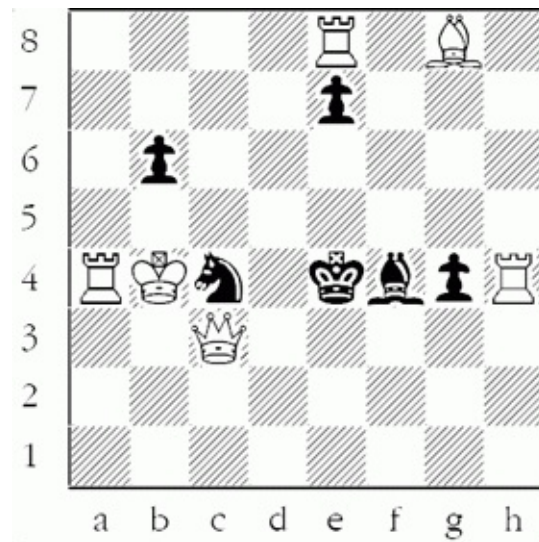
1.Kb5 2.Kc6 3.Kd7 4.Ke6 5.Kf7 6.Kg6 7.Kh5 8.Kxg4 9.Kh5 10.Kg6 11.Kf7 12.Kxe7 13.Kf6#
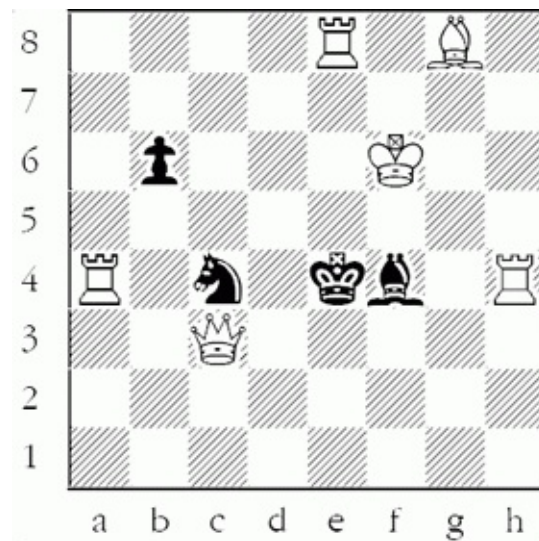
#216
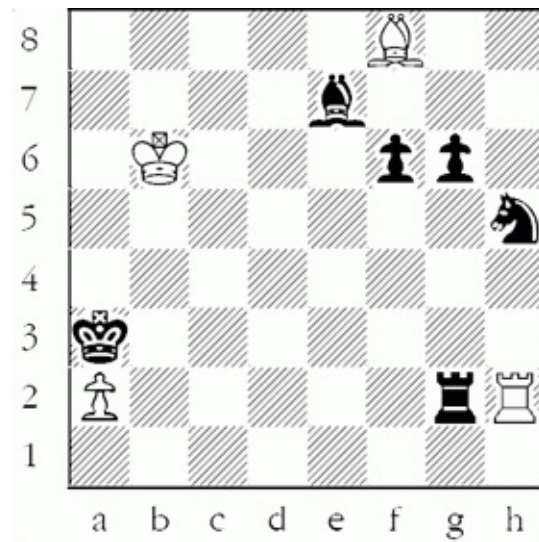
1.Kc6 2.Kd5 3.Ke4 4.Kf3 5.Kxg2 6.Kf3 7.Ke4 8.Kd5 9.Ke6 10.Kxe7 11.Kd6 12.Kc5 13.Kb5#
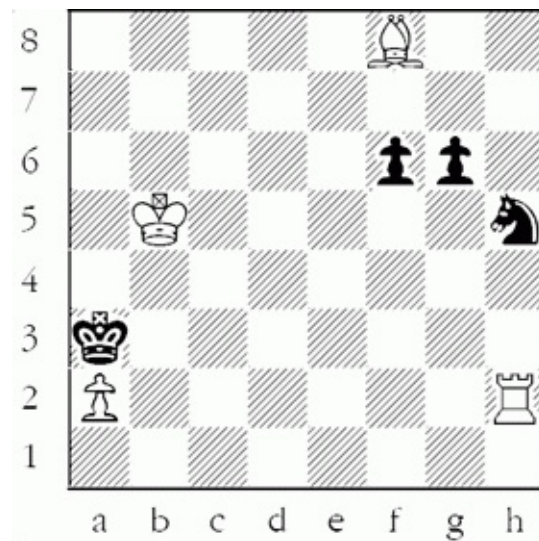
Russell Enterprises, Inc. is one of the world's major publishers of fine chess books. The following **REI** titles are currently available as eBooks from most eBook retailers...

Art of Bisguier by Arthur Bisguier and Newton Berry

Back to Basics: Fundamentals by Branislav Francuski

Back to Basics: Openings by Carsten Hansen

Back to Basics: Tactics by Dan Heisman

ChessCafe Puzzle Book 1 by Karsten Müller

ChessCafe Puzzle Book 2 by Karsten Müller

ChessCafe Puzzle Book 3 by Karsten Müller and Merijn van Delft

Chess Mazes 1 by Bruce Alberston

Chess Mazes 2 by Bruce Alberston

Common Sense in Chess by Emanuel Lasker

Dvoretsky's Endgame Manual by Mark Dvoretsky

*Elements of Positional Evaluation* by Dan Heisman

Emanuel Lasker: Second World Chess Champion by Isaak and Vladimir Linder

Endgame Workshop by Bruce Pandolfini

How To Think In Chess by Jan Przwoznik and Marek Soszynski

José Raúl Capablanca: Third World Chess Champion by Isaak and Vladimir Linder

The KGB Plays Chess by Boris Gulko, Yuri Felshtinsky, Vladimir Popov and Viktor Kortschnoi

Lasker's Manual of Chess by Emanuel Lasker

Legend on the Road by John Donaldson

Let's Play Chess by Bruce Pandolfini

London 1922 by Geza Maróczy

Looking for Trouble by Dan Heisman

Modern Ideas in Chess by Richard Réti

Modern Morra Gambit by Hannes Langrock

New York 1924 by Alexander Alekhine

New York 1927 by Alexander Alekhine

Nottingham 1936 by Alexander Alekhine

Paul Morphy: A Modern Perspective by Valeri Beim

Practical Guide to Rook Endgames by Nikolay Minev

St. Petersburg 1909 by Emanuel Lasker

Strategic Opening Repertoire by John Donaldson and Carsten Hansen

Tal-Botvinnik 1960 by Mikhail Tal

Topalov-Kramnik 2006 by Zhivko Ginchev and Veselin Topalov

Vienna 1922 by Larry Evans